

INSIDE

MARKETING PARTNERSHIPS

Guest columnist **Michelle England** tells how a demo of your station can have a significant impact on growing your business. With the ability to wield the power of the audio ad in a targeted, focused, imaginative way to listeners, radio must use the creative when selling to clients.

Page 50

ME AND MY GANG

Lyric Street artists Rascal Flatts sold an astonishing 721,747 units of *Me and My Gang* in its first week in the marketplace, cementing their place as country superstars. Lyric Street President Randy Goodman and VP/Marketing Greg McCarn tell R&R Nashville Editor **Chuck Aly** about the world of Rascal Flatts.

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R&R NUMBER 1s



ACTIVE ROCK
GODSMACK
Speak (Universal Republic)

CHR/POP

SEAN PAUL Temperature (VP/Atlantic)

CHR/RHYTHMIC

DEM FRANCHIZE BOYZ Lean Wit... (So So Def/Virgin)

URBAN

T.I. What You Know (Grand Hustle/Atlantic)

URBAN AC

MARY J. BLIGE Be Without You (Geffen)

GOSPEL

BYRON CAGE I Will... (Gospo Centric/Zomba Label Group)

COUNTRY

RASCAL FLATTS What Hurts The Most (Lyric Street)

SMOOTH JAZZ

PAUL BROWN Winelight (GRP/VMG)

AC

JAMES BLUNT You're Beautiful (Custard/Atlantic)

HOT AC

DANIEL POWTER Bad Day (Warner Bros.)

ROCK

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

ALTERNATIVE

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

TRIPLE A

J. JOHNSON Upside Down (Brushfire/Universal Republic)

CHRISTIAN CHR

BARLOWGIRL I Need You... (Fervent/Curb/Warner Bros.)

CHRISTIAN AC

AARON SHUST My Savior My God (Brash)

CHRISTIAN ROCK

FLYLEAF All Around Me (SRE/Octone)

CHRISTIAN INSPO

C. CROWNS Praise You In... (Beach Street/Reunion/PLG)

REGIONAL MEXICAN

CONJUNTO PRIMAVERA Algo De Mi (Fonovisa)

SPANISH CONTEMPORARY

JUANES Lo Que Me Gusta A Mi (Universal)

TROPICAL

A. MONTAÑEZ I/D. YANKEE Se Le Ve (SGZ/Univision)

LATIN URBAN

DADDY YANKEE Rompe (El Cartel/Interscope)

ISSUE NUMBER 1654



THE INDUSTRY'S NEWSPAPER
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APRIL 21, 2006

MEET DAVID REHR

Four months ago David Rehr was named President/CEO of the NAB. "I thought it would be a very exciting job, but it's probably 400 times more exciting than I thought it would be," he says. "I don't think I've ever been more energized in my life!" Learn more about Rehr in this week's Publisher's Profile on Page 84.



What's new Down Under? Page 29

Bortnick Becomes VP/GM Of New York City's WFAN

Will resign as Westwood One COO for new post

By Al Peterson

R&R News/Talk/Sports Editor
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CBS Radio has named **Chuck Bortnick** VP/GM of Sports WFAN/New York, effective May 8. Bortnick will resign as COO of Westwood One and assume a post that's been vacant since



Bortnick

Lee Davis exited WFAN for a position with Cox Radio late last year.

"Chuck has extensive experience on both the station and network level, having success at some of the best brands in the business," said CBS Radio Sr. VP/Regional Manager Les Hollander. "His winning record also includes working with top radio talent.

We're fortunate to be able to count on Chuck's expertise to guide one of the company's most important properties."

Bortnick joined Metro Networks in 1993 following 17 years in various radio management roles at stations in Houston, Miami and Cleveland. During his tenure at Metro he held several executive positions and was named President in 1996. He was named to his most recent role, as COO of Westwood One, in 1999, when the company merged with Metro.

"I am extremely excited to return to the station side

BORTNICK See Page 11

CBS/Chicago Realigns Top Managers

By Sarah Vance

R&R Staff Reporter
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CBS Radio/Chicago has realigned its management team. **Rod Zimmerman**, already Sr. VP/Market Manager of the cluster and VP/GM of News WBBM-AM, will add GM duties at Talk clustermate **WCKG (Free FM)** on May 1. In addition, **Peter Bowen** has added VP/GM duties at the cluster's Adult Hits **WJMK (Jack FM)**; he retains his GM duties at CHR/Rhythmic WBBM-FM but relinquishes his cluster Director/Sales role.



Zimmerman Bowen

CHICAGO See Page 11

Yorke Named R&R DC Bureau Chief

R&R has officially tapped **Jeffrey Yorke** as Washington Bureau Chief, effective immediately. He has been filling in on an interim basis since March 13.

Yorke first worked for R&R from August 1996 through April 2002, then joined the NAB as Director/Media Relations. He was with the NAB until October 2005, when he left to join his family business, Yorke Property Management. Yorke was also the radio columnist and a staff writer/reporter at the *Washington Post* for 13 years before joining R&R.

"We have a long history with Jeffrey, and it's wonderful that we can welcome him 'home' with even more knowledge and experience than when he left," said

YORKE See Page 11



Yorke

KDAY/L.A. Flips To Urban Format

By Dana Hall

R&R Urban/Urban AC Editor
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Styles Media on Monday flipped CHR/Rhythmic KDAY/Los Angeles and simulcast partner KDAI/Riverside to Urban under the guidance of newly hired consultant Steve Hegwood. Styles Media Group Chief Programming Officer and KDAI & KDAY PD Anthony Acampora has exited to concentrate on his radio consultancy, Radiocrunch.

In recent weeks, KDAI & KDAY had been playing more gold and recurrent R&B and hip-hop. With the flip, the stations are predominantly mainstream Urban and focusing on current titles.

Hegwood is a veteran Urban programmer and the principal owner of On Top Communications, which owns Urban stations

KDAY See Page 8

Arbitron, Edison Look At 'Infinite Dial'

Radio not losing TSL to new media, study says

By Brida Connolly

R&R Technology Editor
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Arbitron and Edison Media Research on April 13 released "The Infinite Dial: Radio's Digital Platforms," the latest in a series of joint research reports on Internet-media usage that dates back to 1998. As the title suggests, this time around the study focuses on the ever-expanding possibilities for audio entertainment, in particular Internet radio, podcasting, satellite radio and HD Radio.

Arbitron and Edison write, "The radio dial, which was once limited to what was sanctioned by the FCC and

available only on AM and FM, is now entirely unbound. That's why we are referring to this new world as the 'infinite dial.' One can now 'tune' to an unlimited number of options for 'radio.'"

For this study, Arbitron and Edison conducted phone interviews with 1,925 people 12 and older between Jan. 13 and Feb. 12. Most of the respondents were fall 2005 Arbitron diarykeepers, with a few additional respondents reached by random-digit dialing in areas where no sample of diarykeepers was available.

See Page 21

Hess Adds OM Duties At CC's Washington AMs

Bill Hess has been named OM of Clear Channel Radio's AM stations in Washington, DC, overseeing programming and operations for Sports WTEM, News/Talk WTNT and Talk WWRC. He will also continue in his current position as PD of AC clustermate WASH-FM. Hess replaces Tod Castleberry, who is now VP/Programming at crosstown Red Zebra Broadcasting.

"We are very fortunate to already have a Talk radio veteran like Bill on the staff," Clear Channel Regional VP Dave

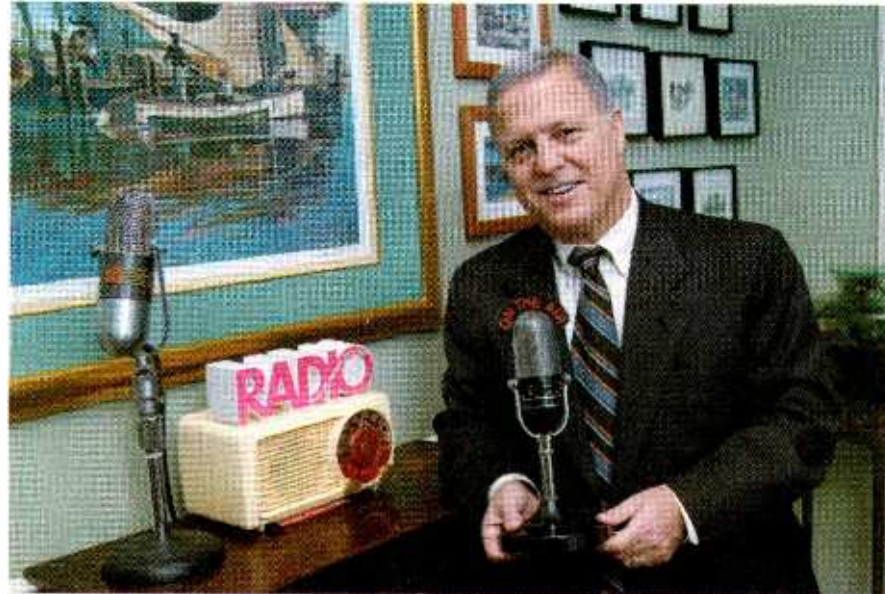
HESS See Page 8



Hess

“We have long suspected that all the national media interest in satellite radio did not reflect what was going on with the American consumer.”

-- Ed Seeger, President & CEO, American Media Services



So late last year, we decided to ask consumers, despite all the hype, how much attention they are really paying to satellite radio. On January 13, 2006, we launched the first AMS Radio Index, a scientifically conducted national survey of 1,008 American adults, which revealed important and fascinating information about our most important constituency, the consumer.

For one thing, we learned that 64 percent of the respondents said they were listening to radio as much as, or more than, they were five years ago. While ratings for the former Big Three television networks and circulation figures for daily newspapers continue slipping, commercial radio is demonstrating, yet again, that despite the ongoing changes we are seeing in the world of technology, our medium continues to be relevant to the 21st Century consumer.

The initial AMS Radio Index generated so much interest that we have decided to commission at least two national surveys a year. The results of our second index will be available soon on our newly redesigned website (www.americanmediaservices.com), and we invite you to visit. In addition, our new website has a “blog,” which we are calling “Industry Viewpoints,” and we hope this will be the beginning of provocative and timely discussions about radio’s future.

At AMS, we continue to be bullish about radio, and we want to get the word out. We invite you to join us.

See you in Vegas.

American Media Services, LLC



American Media Services would welcome the opportunity to talk with you about your developmental engineering or brokerage needs during your visit to the NAB Convention in Las Vegas. Call us at 843-972-2200 to arrange an appointment.

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KMYI/San Diego Hires Hayes As PD

Michael Hayes returns to the programming scene as PD of Clear Channel Hot AC KMYI (Star 94.1)/San Diego. He replaces Duncan Payton, who left in January. A 25-year radio vet, Hayes previously programmed Clear Channel Pop sisters KKRZ/Portland, OR and WKST/Pittsburgh.

"Star is set for a really bright future," Regional VP/Programming Jim Richards told R&R.

"We've had most pieces in place. We just needed a leader to tie it all together. Michael will be that great leader for the station, its current staff members and the new blood he brings in to fill the other missing parts."

Hayes said, "I'd like to thank [Clear Channel/San Diego VP/Market Manager] Bob Bolinger, Jim Richards, [Clear Channel Sr.

HAYES See Page 11

Kelly Expands Duties At Citadel/Nashville

Dave Kelly has added Market Manager duties for Citadel's Nashville cluster of Sports Talk WGFX (The Zone) and Country WKDF. He retains his duties as OM of the combo and PD of WKDF and succeeds Steve Dickert, who left in September 2005 and started his new job as Market Manager of Cumulus/Nashville on April 17.

Kelly was named WKDF PD in May 2001 and was upped to cluster OM in June 2002. Before that he spent a year with R&R mar-

keting what was then its Music Meeting operation. He also spent five years as PD of WSIX/Nashville.

"Over the years that I have had the pleasure of knowing and working with Dave, I have watched his rapid growth professionally," Citadel President/Southeast John King said. "He has clearly demonstrated his radio-management expertise and knowledge and led by example with his desire and drive to win and get the job done."

GREEN APRIL



The boys of Universal Motown band Blue October did a special acoustic performance last week for MTV, only a week after their new album Foiled hit stores. Seen here are Universal's David Nathan, bandmembers Matt Noveskey and Jeremy and Justin Furstenfeld, MTV's Peter Baron and bandmembers CB Hudson and Ryan Delahoussaye.

Moran Upped To Epic/Nashville VP

Columbia/Nashville Director/National Promotion Tom Moran has been promoted to VP/National Promotion of Sony Music sister Epic/Nashville. He succeeds Bill Macky, who exited his label home of three years on April 12.

"I am extremely happy to be able to announce this promotion," Sony Music/Nashville President John Grady said. "In an industry rife with analysis, I feel the need for honesty and reality. Tom Moran is the most passionate face-to-face street promotion man I have ever met, and I am thrilled to add him to the Epic team."

Moran told R&R, "I'm very

grateful to John Grady for the opportunity to run a part of his company. John has created a culture here at Sony/Nashville that both employees and artists just love being a part of. While I will miss the day-to-day interaction with [Columbia/Nashville Sr. VP] Larry Pareigis and the Columbia staff and artist roster, I am excited to begin my Epic journey and look forward to working with their great staff and artists."

Moran began his record-promotion career in the mid-'70s, working at Arista and Geffen. He moved to country in 1992, when Polydor opened its Music

MORAN See Page 11

Camacho Named SVP/Market Mgr. Of CBS/Phoenix

Marco Camacho has been named Sr. VP/Market Manager of CBS Radio's Phoenix cluster, overseeing Country KMLE, Oldies KOOL and Talk KZON. He had been a Cumulus Regional VP since January 2004 and replaces Mark Steinmetz, who exited in February.



Camacho

Before joining Cumulus in October 2001, Camacho was President/CEO of Hispanic Television Network. His earlier posts included VP/Strategic Planning for Metro Networks and VP/GM for Telemundo Television. After stints in the '80s with Westinghouse Broadcasting and CBS Radio,

CAMACHO See Page 8

KROQ/L.A. New Top Biller Of 2005

WLTW drops to fourth as BIAfn adjusts revenue figures

BIA Financial Network last week restated its total-year 2005 revenue numbers for individual radio stations and clusters in the top 50 U.S. markets. BIAfn says the revision — its second in regard to cluster data — comes as a result of additional revenue information that was supplied to the company.

In the revised rankings, CBS Radio Alternative KROQ/Los

Angeles rolls into first place with an 11.6% revenue gain, to \$67.6 million. Co-owned News WINS/New York places second, with \$60.8 million in reported income. Clear Channel's Talk KFI/Los Angeles ranks third, with \$59.3 million.

Clear Channel AC WLTW/New York, which had been

REVENUE See Page 8

Top Ten Billing Stations

Rank	Rank 2005	Rank 2004	Calls/Market	Owner	Est. '05 Revs. (In millions)
1	3		KROQ/Los Angeles	CBS Radio	\$67.6
2	2		WINS/New York	CBS Radio	\$60.8
3	4		KFI/Los Angeles	Clear Channel	\$59.3
4	1		WLTW/New York	Clear Channel	\$58.9
5	5		KPWR/Los Angeles	Emmis	\$57.9
6	6		WCBS-AM/New York	CBS Radio	\$56.2
7	7		KIIS/Los Angeles	Clear Channel	\$52.8
8	8		WFAN/New York	CBS Radio	\$52.5
9	12		WGN-AM/Chicago	Tribune	\$52.4
10	19		KLSX/Los Angeles	CBS Radio	\$51.2

Source: BIAfn

WWL/New Orleans Simulcasts On FM As WTKL Flips

Citing overwhelming public demand and the need for greater access to local news by listeners in hurricane-ravaged New Orleans, Entercom has jettisoned Oldies on WTKL-FM (Kool 105.3)/New Orleans in favor of a full-time simulcast of News/Talk clustermate WWL-AM.

For many weeks following Hurricane Katrina, WWL simulcast critical news and emergency information to the market from its own 50kw AM frequency at 870 to several of the company's FMs in New Orleans. After analyzing the additional reach that an FM simulcast of WWL offered to Big Easy listeners, the company opted to offer a permanent simulcast on what is now called WWL-AM & FM.

WTKL's "Greatest Hits of All Time" format can now be heard on the Internet at www.kool1053fm.com.

MARYLAND'S FIRST RADIO SHOW



At the invitation of Maryland Gov. Robert Ehrlich, WHFS (105.7 Free FM)/Baltimore and WJFK-FM (106.7 Free FM)/Washington morning show The Junkies recently spent the night at the governor's home, schmoozed with the first family and then did their show the following morning from the state dining room. Seen here are (l-r) Junkies Producer Chris Kinard; WARW, WJFK & WLZL/Washington Sr. VP/GM Michael Hughes; Junkies member Lurch; Gov. Ehrlich; Junkies Cakes, E.B. and J.P.; and the governor's Press Secretary, Greg Massoni.

Emmis Sees Mixed Results In Q4

Analysts pessimistic about Q1

By Jeffrey Yorke
R&R Washington Bureau Chief
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Emmis Communications on Tuesday reported that its fiscal Q4 2006 earnings after preferred dividends were \$137.3 million (\$3.71 per share), up from a loss of \$268.1 million (\$4.75) the previous year. Excluding discontinued operations, the company's loss per share widened from 4 cents to \$1.01 due to an annual impairment review, a loss for extinguished debt, corporate bonus and severance payments and higher interest expense, which totaled a loss of 99 cents per share.

While fiscal Q4 revenue rose 4%, to \$84.5 million, pro forma radio net revenue dropped 2%. Thomson Financial analysts had expected a Q4 loss of 21 cents per share on revenue of \$86.1 million.

Operating losses during Q4 were \$35.6 million, compared to operating income of \$10.1 million during the same quarter last year. Station operating income dropped 20%, to \$19.5 million, due to a weak advertising environment, increased promotion and programming costs — particularly in the Chicago market

— and the unexpected bankruptcy of an advertiser that resulted in a \$1.3 million charge.

For the full fiscal year, earnings after preferred dividends were \$349.4 million (\$8.15), compared to a loss the previous year of \$313.4 million (\$5.58). Excluding discontinued operations, the company's loss per share narrowed from \$1.33 to 76 cents. Full-year revenue grew 10%, to \$387.4 million. Operating income fell 46%, to \$38.9 million for the year, and station operating income rose 2%, to \$134.2 million.

The company's results were announced on the 100th anniversary of the famous San Francisco earthquake and fire, but it was Emmis' news that shook Wall Street, sending EMMS shares down more than 11%, or \$1.72, to close at \$13.28 on Tuesday as more than 5 million shares changed hands. Shares hit their lowest point in many years in midday trading — \$11.86 — but regained some lost ground during the course of the day. (See story, this page.)

Lowered Expectations

Banc of America Securities analyst Jonathan Jacoby wasn't expecting much in the way of positive results from Emmis, and he got what he expected. Overall, his reaction to the quarterly results was negative.

In a note to investors, Jacoby blamed higher-than-expected radio

EMMIS See Page 6

BUSINESS BRIEFS

Cumulus To Close On Susquehanna In May

Cumulus Media Partners, a private partnership created by Cumulus, Bain Capital, the Blackstone Group and Thomas H. Lee Partners, expects to settle its \$1.2 billion acquisition of Susquehanna's radio stations in May. The stations will be managed by Cumulus. As part of its agreement in forming Media Partners, Cumulus will contribute four of its stations in two markets — Houston and Kansas City. Based on the number of stations, Cumulus will be the second-largest radio group in the U.S. and will own or operate 345 radio stations in 67 U.S. media markets after the acquisition.

Investment Group Sets Deadline On Interep Offer

Oaktree Capital Management has been negotiating a stock buyout of Interep at \$1.10 per share — a 439% premium over the April 11 closing price of 20.4 cents a share — since November 2005. But in a letter to Interep last week, the group claimed Interep's board has caused months of unnecessary delays to the deal and may have acted in bad faith. Consequently, Oaktree gave Interep a deadline of 5pm on April 21 to take the offer. Oaktree also said that Interep's failure to accept the deal would result in "irreparable damage" to Interep shareholders.

Interep responded, "The letter of intent [from Oaktree] obligated Interep to negotiate with Oaktree Capital Management in good faith, not to accept an unsatisfactory deal. Since the letter of intent is non-binding, Interep has the right and the obligation to look at possible alternatives to Oaktree's deal."

Interep says it and its board of directors "have acted in good faith" throughout their negotiations with Oaktree, adding, "Over the past four months, Interep has been confronted by significant issues related to the terms and conditions of the transaction, many raised by Oaktree itself. Some of these issues have not been resolved."

Continued on Page 6

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ARMED FORCES ENTERTAINMENT

WHERE STARS EARN THEIR STRIPES

Sector Stocks Stuck In A Slump

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

On Aug. 5, 2002, shares in Emmis Communications dipped to \$12.41. Just one month before, the company's stock had fetched nearly \$20 on Wall Street. But Emmis quickly rebounded, closing as high as \$28.05 on Jan. 5, 2004.

Then, after steadily declining to \$15.38 on April 28, 2005, Emmis shares rallied to nearly \$24 by the end of August '05. Now Emmis executives are hoping for another rebound for the company's beleaguered shares, which ended Tuesday's trading session at their lowest price since that summer day four years ago.

Blame Emmis' Q4 results for Tuesday's dip, which punctuated a yearlong decline in value for the company's shares. Emmis posted a per-share loss of \$1.01 in the quarter, sharply missing the 21 cents per share loss predicted by analysts polled by Thomson Financial. Those analysts also expected revenue during Q4 of \$86.1 million, but Emmis fell short, with revenue of \$84.5 million (see story, this page).

Upon hearing the news, investors sold off shares in droves. As the clock struck noon in New York, Emmis fell to as low as \$11.86 before rallying in afternoon trading. At the closing bell, Emmis was off \$1.72, to \$13.28. Volume was greater than 5 million shares; the issue's average volume is about 386,000 shares.

Meanwhile, Entercom — the nation's No. 3 player — finished Tuesday's trading session down \$1.02, to

\$26.65. The company's shares have not been that low since Nov. 22, 2000. On April 18, 2002, Entercom shares traded at \$56.54.

Entercom's stock malaise comes as the company fights a lawsuit filed in March by New York State Attorney General Eliot Spitzer over alleged fraud and deceptive business practices. Entercom has reportedly moved for a dismissal of the lawsuit, with *The Wall Street Journal* reporting that the motion to dismiss is based on Entercom's assertion that Spitzer acted improperly by basing his suit on New York's consumer-protection laws. While no numbers have been released, it is widely believed that Spitzer is seeking upward of \$20 million from Entercom.

Also down sharply in recent months is the nation's largest broadcaster, Clear Channel. The company's stock price at the closing bell Tuesday was \$28.17, its lowest close since Oct. 9, 2002. Two years ago, CCU traded at about \$40 per share.

At the opening bell Wednesday, Cumulus' stock price sat at \$10.80, its lowest value since July 2002. Cumulus shares topped out at about

STOCKS See Page 6

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Emmis

Continued from Page 4
expenses for a good part of Emmis' miss. He noted that Q4 2006 domestic radio revenue growth fell below the company's guidance "for the fifth time in six quarters," adding that the future doesn't look bright, either.

"While we believe the Street was not expecting anything stellar for [Q1 2007], [the company's] guidance for down mid-singles is worse than expectations, in our opinion," Jacoby wrote. "We had recently lowered our radio-revenue growth estimate

to roughly flat for the three months ending May 31, 2006. However, it appears that Emmis expects its key markets — New York and Los Angeles — to remain weak."

Jacoby's research indicates that the negative growth trend will continue for both markets in March. The analyst also said it appears that Emmis' recent investment initiatives are more expensive than previously thought. Jacoby pointed out that not only are the company's domestic stations hitting a soft patch, but so are Emmis' once-profitable foreign radio operations.

While he maintained his "neutral" rating on Emmis, he said, "Today's top-line miss and poor guidance could pressure the stock." Jacoby also believes Emmis' quest to own the Washington Nationals baseball team "adds a layer of risk that is not fully reflected in the stock."

Meanwhile, Emmis missed Bear Stearns' revised revenue estimate by 16%. Analyst Victor Miller believes Emmis' New York and Los Angeles markets are chiefly to blame since they contribute nearly 60% to the group's bottom line. On April 6, Bear Stearns ratcheted down its expectations for Emmis based on the forecast drop in revenues in both markets: N.Y. dropped 10%, and L.A. went down 4%. "We think L.A. in particular is to blame," Miller said.

Miller maintained a "peer perform" rating on Emmis but joined Jacoby in noting that the company's Q4 performance could hurt its bid for the Washington Nationals.

— Additional reporting by Adam Jacobson & Julie Gidlow

TRANSACTIONS AT A GLANCE

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

Multistate Deal

- WRAG-AM/Carrollton, AL and WSDT-AM/Soddy-Daisy (Chattanooga), TN \$200,000

State-By-State Deals

- WIJD-AM/Prichard (Mobile), AL \$450,000
- KTME-AM/Lompoc and KUHL-AM/Santa Maria, CA \$1.2 million
- KRDO-AM/Colorado Springs, CO Undisclosed
- FM CP/Lake Odessa, MI \$25,000
- WMLC-AM/Monticello, MS \$50,000
- FM CP/Flora Vista, NM Undisclosed
- KSQB-FM/Dell Rapids, KWSF-FM/Flandreau and KSQB-AM/Sioux Falls, SD \$3.8 million
- WAMB-AM/Nashville, TN \$2 million
- KJNZ-FM/Hereford, TX \$400,000

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

DEAL OF THE WEEK

• KNUU-AM/Paradise (Las Vegas), NV

PRICE: \$3.9 million

TERMS: Asset sale

BUYER: BusinessTalkRadio.net Inc., headed by President/CEO Michael Metter. Phone: 203-422-2800. It owns two stations, including WGCH-AM/Greenwich, CT. However, the company has also agreed to sell WLIE-AM/Nassau-Suffolk (R&R, 4/14). This represents its entry into the market.

SELLER: CRC Broadcasting Company Inc., headed by President Ronald Cohen. Phone: 602-241-1510

FREQUENCY: 970 kHz

POWER: 5kw day/500 watts night

FORMAT: News/Talk

BROKER: Kalil & Co. Inc.

2006 DEALS TO DATE

Dollars to Date: **\$3,133,508,312**

(Last Year: \$2,831,603,805)

Dollars This Quarter: **\$37,590,000**

(Last Year: \$408,352,003)

Stations Traded This Year: **284**

(Last Year: 889)

Stations Traded This Quarter: **35**

(Last Year: 250)

FCC ACTIONS

TV Networks Challenge FCC Indecency Rulings

ABC, CBS, Fox and NBC Television have filed court challenges to the March FCC rulings that found several television programs indecent due to language. The networks, along with Hearst-Argyle Television, filed notices of appeal late last Friday in several federal courts, including New York and Washington, DC.

The appeals challenge the FCC's finding that profanity was used on CBS's *The Early Show* in 2004, on the Billboard Music Awards shows broadcast by Fox in 2002 and 2003, and on various episodes of ABC-TV's *NYPD Blue* that aired in 2003. Separately, CBS also asked the FCC to reconsider a proposed record fine of \$3.6 million imposed against dozens of CBS-TV stations and affiliates for a 2004 episode of *Without a Trace*, as well as a proposed \$550,000 fine for the infamous Janet Jackson wardrobe malfunction during the Super Bowl two years ago.

The move represents a protest against the FCC's recent aggressive enforcement of federal indecency rules that broadcasters have long said are too vague and inconsistent. Millions of dollars in fines have been levied against both TV and radio stations based on those rules. The television networks and affiliates, representing more than 800 individual TV stations, issued a joint statement upon filing the appeals calling the FCC rulings "unconstitutional and inconsistent with two decades of previous FCC decisions."

Continued on Page 13

BUSINESS BRIEFS

Continued from Page 4

Interop called Oaktree's claim that its failure to accept the deal will damage stockholders "simply untrue" and said that the duty of its board is to "act in the best interests of all of Interop's shareholders." It goes on, "While Oaktree's offer of \$1.10 per share does represent a premium over the current market share price, the board will continue to evaluate the intrinsic value of the company with a view to determine a fair valuation." The board said it will continue to explore alternatives that could result in greater value for the company's shareholders and employees.

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Rick Torcasso 972.661.1361

www.ptpmarketing.com

Stocks

Continued from Page 4
\$22 in early January 2004. Over at Cox Radio, shares sat at \$12.98 — the lowest value since the company completed a three-for-one stock split in May 2000.

Meanwhile, Beasley shares rebounded \$1.97 on Tuesday, to \$11.95, after ending Monday's trading session at \$9.98. The company hit a low of \$9.93 on April 10 and is struggling to trade above its lowest levels in three years.

A MINUTE WORTH MILLIONS

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

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:60-second feature with :60-second adjacency

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Camacho

Continued from Page 3

Camacho became an equity partner in El Dorado Communications and managed five Houston radio stations.

"I'm delighted to welcome Marco back to CBS Radio," said CBS Radio Exec. VP/Western Region Brian Ongaro, to whom Camacho reports. "Phoenix is an important market to CBS Radio, and I'm confident Marco will use his creativity and unmatched experience to take our stations there to the next level."

Revenue

Continued from Page 3

shown as the nation's top biller with \$68.3 million in BIAfn's originally released rankings, is fourth, with \$58.9 million in revenue.

BIAfn's order of the top 10-billing clusters remains unchanged, although revenue numbers have been revised for affected stations. A list of the nation's 50 top-billing stations according to BIAfn will appear in the Management/Marketing/Sales column in the April 28 issue of R&R.

— Adam Jacobson

Hess

Continued from Page 1

Pugh said. "Bill's ability to create compelling radio is well-known in the radio industry."

Hess brings more than 25 years of programming experience to his new position. Before joining Clear Channel's DC cluster three years ago, he spent five years as Director/Programming for co-owned News/Talk WHJJ, AC WSNE, and Oldies WWBB in Providence. His resume also includes stints as Regional VP/Programming for Capstar Broadcasting and News/Talk Brand Manager for AMFM Inc.

"For a news junkie like me, the opportunity to work with our News/Talk and Sports properties in the nation's capital is a dream come true," Hess said. "My thanks to Dave Pugh and [Clear Channel Regional VP] Jeff Kapugi for expanding my role and allowing me to continue to work with our talented group of radio pros at WASH-FM. I'm especially looking forward to lending a hand to WTEM PD Chris Johnson and his outstanding team, as well as continuing to build our other DC Talk brands."

— Al Peterson

KDAY

Continued from Page 1

in several markets. Before venturing into broadcast ownership, he was VP/Programming of Radio One and based at the company's Urban WKYS/Washington. He has also programmed WJLB/Detroit.

While Styles Media owns several other stations, including nearby KWIE/Riverside, Hegwood told

R&R he's "only working with KDAY at this time." He added, "We really want to focus on the 18-49 demo, including African Americans, Hispanics and Asians."

KDAI & KDAY launched in 2004, playing a mix of classic and current hip-hop and R&B. It adopted the heritage KDAY call letters, which originally belonged to KDAY-AM/Los Angeles, one of the country's first rap stations.

EXECUTIVE ACTION

Thorsteinson Heads Harris Broadcast Unit

Tim Thorsteinson has been named President of Harris Corp.'s Broadcast Communications Division. He succeeds Jeremy Wensinger, who is promoted to a senior leadership position within Harris' Government Communications Systems Division.

Thorsteinson was most recently President of the Leitch Technology unit, which was acquired by Harris in October 2005. Before that he spent time as VP of Grass Valley products for Thomson Broadcast & Media Solutions and as President/CEO of the Grass Valley Group.

"Tim is well-known and highly respected within the broadcast industry," Harris Chairman/President/CEO Howard Lance said. "His appointment comes at an exciting time for Harris and the industry, as the transition to digital technologies continues to accelerate. He has a proven track record of operational success and a vision that will keep Harris at the cutting edge of product innovation and customer responsiveness."



Thorsteinson

BUSINESS BRIEFS

Continued from Page 6

Jefferson-Pilot Shareholders To Get Cash for Some Shares

The *Philadelphia Business Journal* last week reported that Jefferson-Pilot shareholders wanted more stock than was available in the new **Lincoln National Corp.** after the two insurance firms merged, so J-P shareholders will be getting some cash out of the deal.

The \$7.5 billion merger between Jefferson-Pilot and Lincoln wrapped up April 3. In the deal, Jefferson-Pilot stockholders could elect to receive either 1.0906 shares of Lincoln stock or \$55.96 in cash for each share of Jefferson-Pilot they held. The *Business Journal* noted that the two companies agreed that \$1.8 billion worth of stock, or about 32.1 million shares, would have to be turned in for cash, but only about 2.6 million shares were actually offered up for the money. The owners of about 7.5 million shares didn't say what they wanted.

Those J-P stockholders who wanted to remain owners of the new Lincoln Financial Group will get about 82.4% of the stock they asked for, while the balance will be paid in cash. Those receiving Lincoln stock will be considered shareholders as of the date of the merger, so they'll be eligible for Lincoln's May 1 dividend payment. Jefferson-Pilot stockholders will own 39% of the combined company. The merged company is based in Philadelphia and will be the nation's largest seller of universal life insurance products.

Another Ad Agency Says Yes To PPM

Ft. Lauderdale, FL-based Zimmerman Advertising, the "brandtailing" arm of Omnicom Group, has signed a contract with **Arbitron** for the use of Portable People Meter-based radio-audience estimates. The agreement covers the domestic radio planning and buying activities of Zimmerman, which boasts a client list that includes AutoNation, Office Depot, Wickes Furniture, Value City and Nissan.

Gerberding Once Again MIW Spokeswoman

Access.1 Communications Director/Radio Operations **Joan Gerberding** takes over as the point person for Mentoring and Inspiring Women in Radio as Susquehanna Radio President/COO **Nancy Vaeth-DuBroff** ends her term. Gerberding was MIW spokeswoman when the group was established in 2000 and held the post for five years.

XM Sets \$600 Million Debt-Refinancing Strategy

XM said Monday it would soon sell \$600 million worth of new senior notes to institutional investors — a move that would allow XM Satellite Radio to pay down its debt.

Meanwhile, Reuters reported that XM is in talks with General Motors to amend payment obligations to the automaker as part of a previously announced debt-restructuring initiative. XM wants to prepay about \$240 million for obligations due in 2007 and lasting through 2009. The subscription radio firm's senior secured credit facility with GM would be increased from \$100 million to \$150 million, Reuters said.

Specifically, XM intends to sell an aggregate of \$600 million in senior notes due 2014 and senior floating rate notes due 2013 to qualified institutional buyers. The net proceeds would be used to retire outstanding senior secured debt, including all or a portion of XM's outstanding 14% senior secured discount notes due 2009, 12% senior secured notes due 2010 and senior secured floating rate notes due 2009.

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A Perry Capital Corporation

Chicago

Continued from Page 1

Zimmerman replaces Terry Hardin, who exits. Zimmerman's experience also includes stints as GM at WWJ/Detroit and KMOX/St. Louis. He joined the CBS/Chicago cluster in 1998.

Bowen replaces Dave Robbins, who will continue as VP/GM of Country WUSN and increase his focus on CBS Radio's HD initiatives in his other role as Director/Digital Programming.

"We have assembled an extraordinary lineup of executive management in Chicago driven to produce outstanding results," CBS Radio Sr. VP/Regional Manager Les Hollander said. "This new structure is designed to capitalize on each individual's unique talent and role in the evolution of the radio landscape in the market."

In related news, Gabe Tartaglia takes over as the cluster's Director/Sales. He remains GSM of the cluster's WUSN, a post he assumed in March 2004.

Yorke

Continued from Page 1

R&R Publisher/CEO Erica Farber. "With Jeffrey's eyes and ears on the business beat, we're confident that we will continue to offer the

highest-quality reporting to our customers."

Yorke said, "I have really enjoyed working for R&R and with everyone at R&R for the past four weeks. It's fun to be a reporter again. I did it for 27 years before I left R&R in 2002, and I missed it every day. I'm fortunate to have this opportunity, and I feel lucky to work with such a terrific bunch of folks."

Yorke will continue to be based out of Washington, DC.

Bortnick

Continued from Page 1

of the radio business and for the challenges that await me at America's most successful Sports radio station," said Bortnick. "I also look forward to continuing my relationship with Westwood One in my new role."

Moran

Continued from Page 3

City doors. He later worked for Warner Bros./Nashville and Equity. He joined Columbia in August 2004 as Midwest regional and rose to the Columbia national post in December of that year.

Hayes

Continued from Page 3

VP/Programming, West Coast] Michael Martin and the members of the academy for voting for me," said Hayes. "With *The Jeff & Jer Showgram* as our foundation, along with the other talented members of our team in place, Star 94.1 is destined for greatness. I can't wait to roll up my sleeves and get to work."

FCC ACTIONS

Continued from Page 6

Adelstein Meets With Indie Group Head

For the past several years, FCC Commissioner and musician Jonathan Adelstein has been pounding the table in community hearings across the country demanding that independent artists and independent labels get more exposure on radio. On Tuesday, Don Rose, acting president of the **American Association of Independent Music**, met with Adelstein at the commissioner's invitation to discuss creating a set of best practices that would provide media in general, and radio in particular, guidelines to expanding the number of indies getting airtime.

"We think we can help [Adelstein] create a set of best practices that can help structure the relationship between radio and labels, and we believe that is an important component with any settlement because it deals with the future and not the past," Rose told R&R Tuesday night. "We had an open conversation, and I was pleased to hear how interested he was to hear about the plight of the independents." Rose added that "nobody is suggesting how music selections are made [for airplay]." He continued, "It's all about having access to the process." Rose said he has recently met with a variety of artists, labels and radio programmers to get ideas, but "nothing is set in concrete."

In a letter to FCC Chairman Kevin Martin on April 5, Rose said, "Most independent labels are small businesses run by entrepreneurs who have been denied equal access to the programming process and decisionmakers at many radio stations. Any set of best practices envisioned must contemplate access for the true innovators of our industry, so that more format-appropriate music can be considered for airplay." He added, "Without the establishment of standards for best practices, we fear that the excesses are doomed to recur, to the continuing detriment of emerging musical artists, the independent label community and the listening public."

The year-old, New York-based American Association of Independent Music is a trade association representing more than 100 independent record labels. The independent sector accounted for approximately 28% of U.S. music sales in 2005 and issues more than 80% of the music available to the public. According to its website, A2IM represents a broad coalition of music labels to promote sector opportunity and enhance the market share of its combined membership. To learn more, go to www.a2im.org.

FCC's Copps Makes Staff Changes

FCC Commissioner Michael Copps last week said John Giusti, his acting Legal Advisor for wireless and international issues, will leave Copps' staff to serve as Deputy Bureau Chief of the FCC's International Bureau. Copps also announced that Scott M. Deutchman will join his staff as Legal Advisor.

Deutchman is a graduate of Cornell University's School of Industrial and Labor Relations and a cum laude graduate of the University of Pennsylvania Law School. He most recently served as Managing Director of the LawMedia Group, providing legislative and public relations counsel to a variety of companies, trade associations and business coalitions. Before that, he served as Minority Counsel to the U.S. House of Representatives Committee on the Judiciary and practiced law at Hogan and Hartson in Washington, DC.

FCC Shoos 4-Year-Old Migratory-Bird Petition

Nearly four years ago the Forest Conservation Council, American Bird Conservancy and Friends of the Earth claimed that the FCC's failure to stop construction of communication towers in the Gulf Coast region was killing thousands of migratory birds that were being electrocuted when they landed on the towers. In their petition, the groups claimed the region is critically important for migratory birds and that communications towers are having a significant adverse impact. Last week the FCC dismissed the petition in part and denied it in part.

Among the requests made by the petitioners was to have the FCC order owners of 5,797 antenna structures to prepare environmental assessments disclosing the direct, indirect and cumulative impacts of their structures on migratory birds in the Gulf Coast region. Another demand was that the FCC refrain from registering any new communications towers in the Gulf Coast region that may adversely affect migratory birds until further studies were completed.

In August 2003 the FCC asked the public to comment so it could gather information on the impact that communications towers may have on migratory birds. It got numerous comments, including an entry from the NAB claiming that the towers do not have an adverse impact on wildlife. In the end, the FCC said the petitioners failed to offer enough evidence to prove their case.

However, the commission did announce its intention to issue a Notice of Proposed Rulemaking to address "the important issue of the potential effects of communication towers on migratory birds." FCC Commissioner Jonathan Adelstein said, "Migratory birds are a prized natural resource, and conservation of the population and their habitats for future generations is an important goal."



AL PETERSON
 apeterson@radioandrecords.com

Touch Them In Real Time

New technology offers instant listener access

As R&R's editors focus on a variety of technology developments throughout this issue, we take a look at a new product from MediaBounce that offers your station a new way to connect one-to-one with listeners on their own terms.

In fact, MediaBounce Director/Sales Mike McCarthy says his company's product can offer stations and hosts instant access to listeners through virtually any pathway — cellular phone, BlackBerry, text messaging or e-mail — while earning nontraditional revenue in the process. McCarthy contends that his company's product offers cutting-edge technology that will help localize any station, even during syndicated programs, and provide instant interaction with a variety of highly focused audience segments.

This all sounded like a pretty good idea to me, with many potential applications for News, Talk and Sports radio stations, so I recently caught up with McCarthy at his Tulsa-based headquarters to find out more and get his personal insights on just how MediaBounce works.

R&R: Give us a brief overview of what MediaBounce is all about.

MM: Basically, it's a system that can do a number of things for your station. We can, for example, send out up to 3,000 phone messages or 25,000 e-mails per minute. What makes us different from most everybody else is that listeners can actually respond to the message they receive. What MediaBounce allows stations to do is ask questions of their listeners and get immediate response.

The way it works is that you can send your listener a message over almost any electronic device — cell phone, text message, e-mail, BlackBerry, home phones, business phones. But it is all done on an opt-in basis so your listeners can actually tell you not only how they wish to be contacted, but also when, right down to specific times and days. They can even tell you what topics or subjects they want to be contacted about.



Mike McCarthy

R&R: What kinds of messages can you send?

MM: Almost anything you can think of, from sophisticated questions to fun stuff. For example, a listener can tell you they only want to be contacted about questions on politics or perceptual surveys. Or they can opt in to be contacted only about contests that they can win.

R&R: How did you first come across this product, and what made the light bulb go off in your head regarding its applications for radio?

MM: I've been all over the radio business in my 35-year career — morning guy, PD and OM. For the past few years, I had been working with Tulsa's ex-police chief Ron Palmer on a project on managing the media in times of crisis. He and I wrote a book called *The Incorrect Answer Is "No Comment."* It's specifically targeted to people who want to understand the media but who don't really have any idea what it's all about.



THREE FREE GUYS CBS Radio syndicated morning personality Adam Carolla recently stopped by for a visit with the crew at his Bay Area flagship, KIFR (Free FM 106.9)/San Francisco. Pausing for a Kodak moment are (l-r) CBS Radio/San Francisco SVP/Market Manager Doug Harvill, Carolla and KIFR VP/GM Ken Kohl.

A golf buddy of mine was the franchise owner for a business and system that provided mass emergency notification. He thought it might be interesting for me to see a presentation of it so that when Ron and I were doing seminars on dealing with the media, we could realize that there could be some applications with what he was doing and maybe we could even help him promote the product.

As I sat there watching the demonstration, I immediately started to ask questions, like could you send a song out and have people rate whether or not they're sick of it? Or how about sending out an e-mail and embedding an MP3 with a number of songs and asking listeners to rate them? Can we send out a partial podcast? How about 45 seconds of Rush or Dr. Laura or any Talk personality and asking listeners to rate how they feel about that personality?

R&R: So how did you apply the system at first?

MM: At first, it was primarily something we saw as a research tool — a way to get feedback on music clips or perceptual questions. But after a while, we began to see that it was also something that could be applied from the standpoint of entertainment. For example, a morning host could send out a message with information on what he's going to be talking about on tomorrow's show and ask listeners what they think or which of several topic choices interests them most.

By sending that out to a segment of, say, 300 people, as a host, I am not only going to get input on what the audience thinks and what they're most interested in hearing me talk about, I'm also helping to brand myself and the radio station locally.

I'm also saying to that listener, "I care about what you think and what you'd like to hear talked about on my show." I'm getting valuable research and data while also benchmarking my show with listeners. What listener wouldn't want their favorite Talk radio host to ask them what their opinion is?

R&R: Give me an example of how you can use MediaBounce to localize your station, even during syndicated programming.

MM: OK, let's say, for example, that Rush Limbaugh is talking about what he thinks about a Supreme Court nominee. Going into a break, you could broadcast a message asking listeners, "What do you think about Rush's take on the Supreme Court debate? Press one if he's right on target, press two if you think he's mostly right, and press three if you think he's way off-base. Stay tuned and right after this break we'll give you the results."

And you already know that the people you are contacting have said on sign-up that they listen to Rush and they would like to be contacted

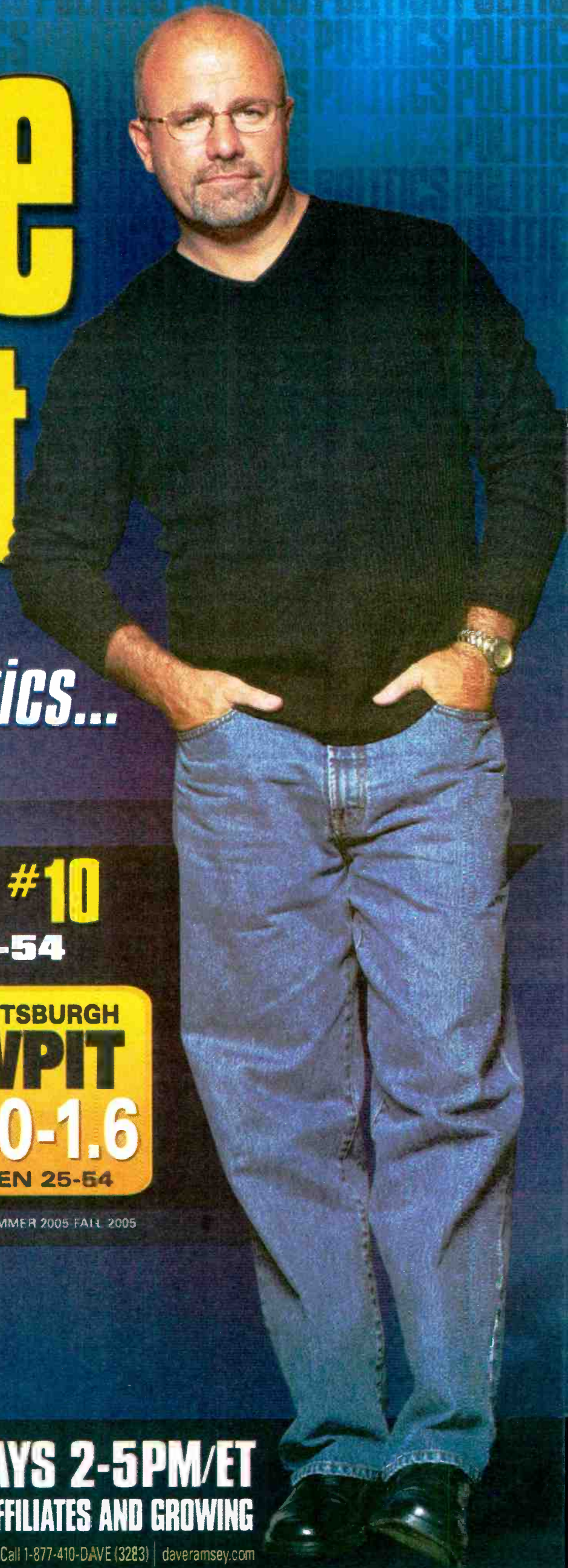
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Touch Them In Real Time

Continued from Page 12

during his show, so you know the message is reaching the right people.

R&R: *Wow, you can really turn something around that quickly?*

MM: Yes. You can come back with the results after that three- or four-minute stopset, or you could note a specific time you'll air the results, like, "Tune in, and we'll give you the results on the KXXX news at 1 o'clock." Or "Tune in for the results with San Diego's No. 1 local Talk host, Al Peterson, today at noon, right after Rush."

What you're doing is offering great on-air content and offering local listeners a chance to participate — even during syndicated programming — in a way that they couldn't before. And there are NTR possibilities for local advertisers should you decide to sell the polling.

As a former morning guy, I was always able to come up with more stuff that I thought was great than I ever got to use. But what I thought was great was only my opinion. If I could go to 300 or 400 station fans in a way that doesn't bug them, helps to brand me as a personality and my station, gets valid information and also gives listeners a feeling they're part of something larger, that is a win all around to me. If I then also get a sponsor involved to pay for it, it becomes a really beautiful thing.

R&R: *And since it's an opt-in program, you are dealing mostly with people who are truly fans of your show and/or the station, right?*

MM: Exactly. And as we have all heard over and over in our careers, if you can get your P1s to listen five or 15 minutes longer, it generates great additional quarter-hours for you. The MediaBounce program is a great way for you to stroke that P1 fan, who is then going to listen longer, and that's good for you.

"What MediaBounce allows stations to do is ask questions of its listeners and get immediate response."

It's also a great generator of that infamous water-cooler talk we've all heard about. When I'm talking with my co-workers and tell them that KXXX called me — or e-mailed or text-messaged me — and asked me what I thought about this or that, people are going to ask about it. And with Talk radio, it's a great way to throw out red meat to those people on both the left and the right who always want to give their opinion on things. They eat this up.

"From a standpoint of generating interest and station loyalty, it's a really neat technology that is well-suited to radio."

Here's another great feature. If you have listeners who are breaking-news junkies, and you have those times when you have a story that is pretty big news but doesn't quite warrant breaking into your on-air program, you can use MediaBounce to do it.

If I'm a news person out in the field, I can use my cell phone to call in to the system, do a recording over the phone and send it to as many people or groups as I designate. Those listeners can then get a message that says, "Here's what's happening right now, and we'll have all the details for you on the WXXX news at noon in just 15 minutes." You enhance your news image, and you increase your tune-in.

R&R: *So as a programmer, when I go try to sell this to my CFO, how much is MediaBounce going to cost me? And what kind of equipment am I going to need to invest in?*

MM: The beautiful thing about it is that it's all web-based, so there is no equipment to buy. It's all software that is automatically upgraded any time we enhance the program. We are constantly building and modifying the system more and more based on radio's needs, because, remember, the original system was built for simple mass notification with a response capability for groups and government agencies during a crisis.

Basically, the hard cost comes down to about

12 cents per phone call. Plus, we're also working on generating a barter partner to work with us, so that could also reduce costs to stations down the road. Beyond that, all you need is a PC, high-speed Internet access and a microphone. So it's pretty cost-efficient, especially if you reduce or even cover the costs through sponsor participation.

Here's an example. Let's say you're a Sports station, and you have score junkies who don't want to wait a minute for the latest scores. During high school football season, you might not want to interrupt your regular programming to give game scores, but at half time, or when the games are over, your sports person can send out all of that evening's scores instantly to those who have already opted in and said they want that service from your radio station. And remember, it could be a voice message or a text message, depending on what the recipients have indicated their preference is.

You could also pre-promote major interviews on your station and look for input from listeners in advance. Simply send out a message that says, "Hi, this is Al from WXXX, and today at 5pm I'm going to be talking with so-and-so, and I'd like to know what you'd like me to ask him."

It's also something that can be used to drive traffic to your website. For example, maybe a listener gets a message saying, "Hi, this is Bob and Tom, and we have a hilarious new podcast we think you'll like. You can download it right now at www.kxxx.com." From a standpoint of generating interest and station loyalty, it's a really neat technology that is well-suited to radio.

R&R: *What are some ways you've seen stations use to offset costs and monetize the service as a source of NTR?*

MM: Because you know who the audience is and you can break your send list into segments, you can really super-target listeners for advertisers. When they sign up, you can ask them perceptual questions, such as "What's your favorite car?" If they tell you it's a Honda, then you can go to the local dealer and tell them that of all the people who have signed up with you, 3,000 of them listed Honda as their favorite auto.

So your salespeople can then go in and offer documented one-to-one communication with people who have already said they're specifically interested in information about Hondas and do it for about 12 cents a shot vs. a lot more that they would have to spend for direct mail. That's a powerful marketing tool for a station.

Or let's say the listener checked that their favorite fast-food restaurant is Wendy's. That of-

"The beautiful thing about it is that it's all web-based, so there is no equipment to buy."

fers your local Wendy's franchise an opportunity to sponsor a targeted message to say something like, "Here's what's happening today on WXXX, etc., and, by the way, since we know you like Wendy's, as a VIP member, stop by any Dallas-area location of Wendy's today between 5-8pm and get a free cheeseburger just by mentioning this message." Those are a couple of ways we've seen the system used to generate NTR, but the possibilities are almost endless.

R&R: *Is there a danger of turning this positive way to communicate with listeners into a big negative with too many telemarketing or spam messages?*

MM: Absolutely, and that's why it is imperative for managers to take a careful look at the sign-up templates and see for themselves what people want, how they want it and when they want it. And remember, it's all opt-in, so the listener is already predisposed to hear from you. Plus, they can also opt out at any time easily if they find they're not happy with it after they've signed up.

Here in Tulsa, our beta test partner, KVOO — a Country station — has already generated about 1,700 VIP-member sign-ups, and, after sending a total of seven messages, only 15 people opted out. And even those only opted out of the phone-message service — they continued to want the text-messaging or e-mail messages.

That's just one example, but, generally, we've found that once people opt in, if you're careful with how you use the system, they don't tend to opt out. And remember, you can send a message every day, but because you can segment your members, you don't necessarily have to send it to your entire database.

You really can target your message specifically to those who have already told you they want that information. It's a great way to communicate with your listeners one-to-one in a way that provides benefits to them and to your radio station.

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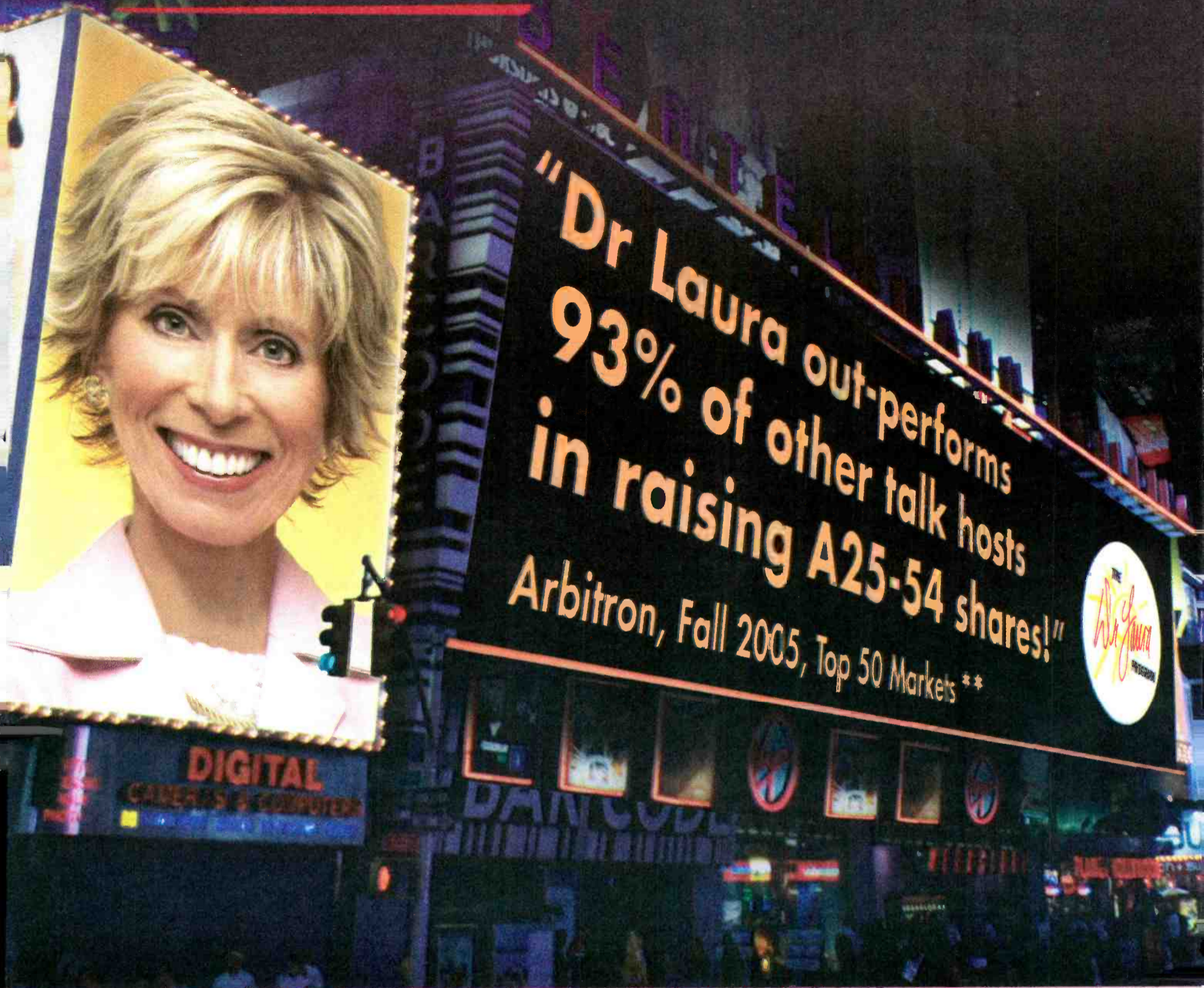
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What Metered Measurement Means For Radio

Similarities, differences will be seen, says dmr head

We've all read about the Arbitron Portable People Meter, the Eurisko Media Monitor and The Media Audit/Ipsos' smart-cell-phone-based ratings strategy. But which of the three is ultimately embraced by the industry as the device for electronic ratings measurement isn't the issue for dmr President/COO Tripp Eldredge. Rather, the industry marketing strategist believes that what really matters is how — or if — electronic ratings will change how radio stations operate.

The Switch To Passive Measurement

According to Eldredge, some things may change, but a lot of things will remain the same.

The PPM is the only radio-audience measurement technology tested in the U.S., so dmr looked at that device in particular when studying the differences between the diary and the meter. Eldredge's company teamed up with the A.C. Nielsen Center for Marketing Research at the University of Wisconsin-Madison and examined the way radio ratings are currently tabulated and what Arbitron hopes will be the new standard for radio ratings measurement.

About working with UW-Madison, Eldredge says, "We wanted somebody who had significant experience in marketing research in addition to panel and longitudinal research — research that is measured over time."

Longitudinal research is one of the two big differences metered measurement will bring, compared to the diary system that's been in use for four decades. The other big difference in switching from the diary system is the passive measurement that will come with any of the aforementioned ratings devices.

"The diary is active," Eldredge says. "With the diary, you have to do something — write in it what you've listened to that day. And it's cross sectional. The diary provides a momentary snapshot of time."

Additionally, Eldredge says it is extremely unlikely that any given individual will be asked to be an Arbitron diarykeeper more than once, and it's virtually impossible to be a diarykeeper for two consecutive weeks. All that will change with the PPM, and that's another reason dmr went to UW-Madison for research assistance.

UW-Madison and dmr started putting together their plans for reviewing the PPM in summer 2005 and in September 2005 began their assessment of what the device will bring to the radio industry. Interviews with ad agencies and advertisers were done as technical white papers on radio-industry audience measurement written by such organizations as the Advertising Research Foundation and Canadian ratings consortium BBM were read and reviewed.

The review involved a look at the data not

only from PPM tests conducted in Houston, but also from Arbitron's PPM market test in Philadelphia and PPM tests conducted in Montreal by BBM.

Unchanged Fundamentals

What were UW-Madison's and dmr's joint findings? "In a nutshell, it is absolutely critical that the methodology we use to determine ratings change from what we have today to what is more appropriate to consumers, advertisers and listeners," Eldredge says.



Tripp Eldredge

Eldredge says the data from the Nielsen Center study can be applied across all three proposed electronic ratings methodologies. "All three are passive and longitudinal in nature," he says. "The findings we have are agnostic to the methodology. That is because there are fundamentals that will remain unchanged. Yet there are critical new insights we will be able to glean because of these new passive and longitudinal devices."

First and foremost, the UW-Madison and dmr research shows that the average-quarter-hour rating will continue to be the currency for agencies, buyers and radio-station sales teams. "With all this talk about cumes and reach and all that, the vast majority of advertisers and agencies see the fundamental basis of ratings as how many people will hear a spot when it runs," Eldredge says. "That is the fundamental definition of a ratings point. Radio and TV will continue to rely on this for how the media are bought and sold."

Second, P1s — now more than ever — will deliver the majority of a radio station's ratings. "P1s drive the majority of ratings points for a radio station," Eldredge says. "This was true in the diary, and it is even more true with the PPM. Here is the explanation: If you were to stop at any given time and take a cross section of who is listening to a radio station in a 15-minute period, 9% will be P4s and higher. We also know that 9% of the listeners will be P3s. That is true in the diary as well."

Twenty percent of the listeners in any given 15-minute period were P2s in the meter world, while the vast majority of people — almost two-thirds — are P1s. That's very similar to what one will find when looking at the results seen

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HD Radio is on the road this year with the sixth annual DUB Magazine Custom Auto Show and Concert. At DUB events, local HD Radio stations are featured in new and customized vehicles. At the next event, set for April 23 at the Miami Beach Convention Center, a customized BMW 5 Series automobile known as "The Sinister" will feature Miami's HD Radio stations on an Alpine receiver.

In Miami, WAMR (Amor 107.5), WBGG (Big 106), WDNA (Serious Jazz), WEDR (99 Jamz), WFLC (The Coast), WHDR (93 Rock), WHQT (Hot 105), WHSR-AM, WHYI (Y-100.7), WKIS (Kiss Country), WLRN, WLVE (Love 94), WMGE (Mega 94.9), WMIB (103.5 The Beat), WPOW (Power 96), WQBA, WRMA (Romance 106.7), WRTQ (Salsa 98.3) and WWNN-AM all offer HD signals.



Additionally, Big 106's HD2 channel offers Triple A programming, Y-100.7 boasts an HD2 channel with "new CHR," and Kiss' HD2 channel is all-Gretchen Wilson music while its HD3 channel is NOAA Weather Radio. WLRN and Love 94 each offer their own HD2 Classical stations, while Mega 94.9 offers Adult Standards on its HD2 channel. Urban Oldies can be found on The Beat's HD2 channel, while Power 96's HD2 channel offers hardcore dance music. An HD3 channel at WPOW is a simulcast of WQAM-AM/Miami.

The DUB Custom Auto Show and Concert's Miami showing is its second stop in a 16-city tour that began in Los Angeles in February.

— Jeffrey Yorke,
R&R Washington Bureau Chief

in diary-based ratings methodology: P1s represent 33% of the cumes of a radio station.

With the diary, P1s contribute 70% of the AQH ratings. Therefore, in the diary world, P1s are 112% more valuable than the average listener. In the meter world, things become a bit more dramatic: P1s represent 20% of the cumes, but they contribute 63% of the AQH ratings. Thus, with the PPM, a P1 listener is 210% more valuable than the average listener.

"It is absolutely critical that the methodology we use to determine ratings change from what we have today to what is more appropriate to consumers, advertisers and listeners."

"With the meter, it will be even more important to drive P1s to your station," Eldredge says. "The vast majority of the power a radio station will have in the ratings will come from the P1s. With P2s, there was a slight increase in how valuable they'd be, but it was not statistically significant."

One station in particular Eldredge and the Nielsen Center team looked at was AC KHMV/Houston. The station from June through mid-September 2005 saw weekly AQH of 30,000 persons. The percentage of quarter-hours given by each of the different audience segments

was then plotted out. What the research found was that no relationship between the station's average quarter-hour and KHMV's P2, P3 and P4 listeners existed. The listening to the station by P1s, when placed on a line graph, almost perfectly matched the total AQH seen by KHMV.

Meanwhile, the P2 listening for KODA/Houston was placed on a line graph and mapped to that station's AQH. What appeared? "The P2 listening pattern was almost contrarian to the weekly AQH seen by KODA," Eldredge says. "Weekly AQH would go up, and P2 listening would dip. Then the opposite would occur. With P1s, it was almost perfectly correlated. In the meter world, P1s are just so much more important."

Critical New Insights

Thus far, Eldredge says the fundamentals about ratings don't change much when viewing them from the new electronic world. "The fundamental still exists that a station must maximize its AQH by growing P1s," he notes. "The desire to convert light and medium cumers to P1s doesn't go away, and those listeners need to be reached via off-air communication. Their impact on a station is very light. A radio station will still need to stage remotes, create TV spots, use billboard campaigns and send direct mail to convert the light and medium listeners."

Once again, three basics concerning audience measurement remain exactly the same as today with the diary-based system: AQH remains the currency of choice, P1s will continue to drive a station's AQH, and a station must maximize P1 growth through audience conversion.

Continued on Page 18

WOR Radio Network

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What Metered Measurement Means For Radio

Continued from Page 16

Why? "Because that is how consumers really do use radio, regardless of the measurement tool that is used," Eldredge says. "It is not a huge, huge change, but there are critical new insights."

The first critical insight gained from the UW-Madison research: Phantom cume is real. Eldredge says, "Everyone kind of knew this, especially on the programming side. It's an issue that's relevant for almost every radio station and is a challenge. The diary is just simply not picking up that cume. The meter is able to pick up that cume."

Startlingly, one station's P4+ listening in the meter world represents 37% of its cume. That's compared to just 9% of the cume in the diary world. "Almost all of the new cume is phantom cume because people didn't remember to record it in the diary," Eldredge says.

The second critical insight into meter-based radio ratings confirmed that a station's "supercore" is essential to delivering the majority of a station's listening. UW-Madison first looked at the station's audience composition in the diary universe.

"Moods change. And it throws water on the argument about how a listener will never find my station and I'll then be stuck with no listeners. Valuable programming and good marketing means you'll likely be able to grow your station."

"Of 100 diarykeepers, 30 were P1s," Eldredge says. "Ten were ultracore listeners who give 100 or more quarter-hours to one single station. The supercore represents 45% of the AQH, and you can trace a station's success by how many of these quarter-hour listeners it finds."

But it turns out that the 10 ultracore listeners aren't necessarily huge fans of the station: Some are just really bad diarykeepers. The research team then looked at 100 meter carriers' listening to one radio station.

"Of 100 meter carriers, 20 were P1s," Eldredge says. "Like in the diary world, 80 would contribute very little. Two-thirds of the listening was contributed by the 20 P1s."

But within the P1 group, only five people were considered ultracore listeners. It was the other P1s who contributed the majority of the total listening.

And, in a meter world, this will remain static. In the diary world, Eldredge laments, "It's like a roulette wheel, book after book. It's a random group of 100-plus-quarter-hour providers that drives the shares."

Goodbye To The Bad Diarykeeper

With the handwritten diary, Eldredge says, the vast majority of a station's 100-plus-quarter-hour listeners come as a result of poor diarykeeping.

"Let's say that from Monday through Friday

I record three hours of daily listening to KHMN," he says. "But I forgot that I went to the doctor's on Monday morning. Therefore the station got credited with three hours of listening when it was probably one-third of that. Another day, I dropped the kids off at school and I was listening to 'their station,' so there's another 1 1/2 hours of listening that never occurred. I'm simply a bad diarykeeper."

Nowhere will the switch to metered measurement have more of an impact than in morning drive. "It turns out that, especially in morning drive, people tend to write down what they do habitually," Eldredge says. "The meter is able to pick up specifically what they are listening to. It will provide much more equitable distribution to the radio stations actually tuned in."

Which brings us to what Eldredge labels his third critical insight: Time spent listening drives average-quarter-hour listening differently. He explains, "In a meter world, there are 50% higher occasions of listening seen than what is being reported in the diary. In the diary, the number of occasions is typically less than two per day, and it's very consistent."

"But in the meter, it varies wildly. Some stations get one listening occasion while some stations get 10 or 11 occasions. That is the elastic component of radio listening: The meter picks up random chances of listening. The occasions are what really drive the TSL, more than is seen in the diary world."

Meanwhile, as has been confirmed by Arbitron in its market tests, TSL in the meter world is much more stable than in the diary world. "With the meter, time spent listening is almost always half an hour," Eldredge says. "It doesn't matter what the station is. In the diary environment, it varies wildly by station and, on average, is about 1 hour, 20 minutes."

Therefore, he says it's much more likely to have listeners tune back in for another reason, rather than have them listen longer, in a PPM world. This will have a great effect on morning drive shares. Says Eldredge, "It is very difficult to remember to record listening in the diary world if they are a habitual listener. You can get them to tune in at 8:10am, but getting them to record that is very difficult."

No P1 Loyalty?

Lastly, Eldredge saw in the Nielsen Center research that people aren't nearly as loyal as we'd like them to be when it comes to choosing a favorite radio station. In the PPM research, it was found that 30% of people switched their P1 station after two weeks. After four weeks, 45% of people changed their P1 station. After two months, almost 60% of those surveyed changed their P1 station.

"It's about programming, and a competitive environment," Eldredge says. "Moods change. And it throws water on the argument about how a listener will never find my station and I'll then be stuck with no listeners. Valuable programming and good marketing means you'll likely be able to grow your station."

But is there more than one kind of P1 listener, with loyalists and "switchers" making up a station's key audience? Yes, Eldredge says. "We should be looking at two types of P1s," he says. "Know what your people who aren't as necessarily as loyal are doing and know why they are switching."

With PPM, radio stations will be able to map out and detect brand-switching — something UW-Madison did for consumer package goods. "We will be able to predict if a listener will be a loyal one or a switcher," Eldredge says. "We can look to see who are the most vulnerable stations."

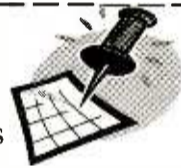
Marketing & Programming In A Meter World

Dmr President/COO **Tripp Eldredge** offers the following tips for stations to consider when the radio industry switches from diary-based audience measurement to an electronic meter.

- Ensure that marketing and programming are almost synonymous. Listeners aren't going to think of your CD mailer or your remote broadcast or your billboard as being different from your station. Those are all touch points of the station. When it comes to the passive, longitudinal nature of metered measurement, all those touch points are going to connect. You wouldn't stop your morning show in the middle of a ratings period. You wouldn't want to stop your marketing, either.
- Relationship marketing will become even more important. Arbitron is moving from one-week diary panels to ongoing month-year relationships that they will cultivate. Your radio station will need to do the same thing. That involves more than just playing the right music; listeners can do that on their iPods. Provide incentives that are important and relevant for them. That will go a long way to minimize switchers and create loyalists.
- Focus programming and marketing initiatives on conversion. Establish a strong relationship with the listener and create more listening occasions.
- Database and track everyone. People who respond and participate should be highly valued. Geographically focus your station and direct your priorities toward these listeners. The database will become incredibly important because you'll be able to have databases of your P1s. Radio really has the opportunity to create a one-to-one relationship with these listeners, compared to the one-to-many listener relationship the station maintains on the air.

Mark Your Calendars

Important dates and events in the coming months



April

- April 22-27** — NAB2006, Las Vegas; www.nab.org
- April 28-29** — Doug Harris & Dan O'Day's Radio Promotion Masters Academy, Los Angeles; www.danoday.com/promo
- April 30- May 3** — A&R Worldwide Musexpo, Los Angeles; www.musexpo.net

May

- May 2** — Power of Urban Radio, Atlanta; www.powerofurbanradio.com
- May 5-7** — Radio One SpringFest, Miami; www.miamispringfest.com
- May 18-20** — NONCOMMvention, Louisville; www.triplearadio.com
- May 22** — CRB Las Vegas; www.crb.org
- May 23** — 41st annual ACM Awards, Las Vegas; www.acmcountry.com
- May 27-June 3** — The Tom Joyner Foundation Fantastic Voyage 2006; www.blackamericaweb.com/tv2006

June

- June 1** — SCMS Communications Conference: Focus on Digital Radio, Charlotte; www.laurenoriginals.com/scmsconference.html
- June 8-11** — CMA Music Festival, Nashville; www.cmafest.com

June 13 — Power of Urban Radio Conference, Chicago; www.interep.com

June 14-17 — Southeast Urban Music Conference, Atlanta; www.smiurban.com

June 19-20 — AWRT Gracie Allen Awards, New York; www.awrt.org/awards/gracie_allen.html

June 25-29 — National Club Owners, Promoters & Entertainment Executives & Entrepreneurs Conference, Augusta, GA; www.clubscope.org

June 27 — BET Awards, Los Angeles; www.bet.com

June 29-Sept. 20 — Summer Arbitron

July

July 13-16 — The Conclave, Minneapolis; www.theconclave.com

August

Aug. 2-5 — R&R Triple A Summit 2005, Boulder, CO; www.radioandrecords.com

Aug. 18-19 — Dan O'Day's International Radio Creative & Production Summit, Los Angeles; www.danoday.com/summit

Aug. 31 — MTV Video Music Awards, NYC; www.mtv.com

September

Sept. 20-22 — R&R Convention & NAB Convention, Dallas; www.radioandrecords.com

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-Mikey Fuentes, Morning Show Host, KVIB/Phoenix

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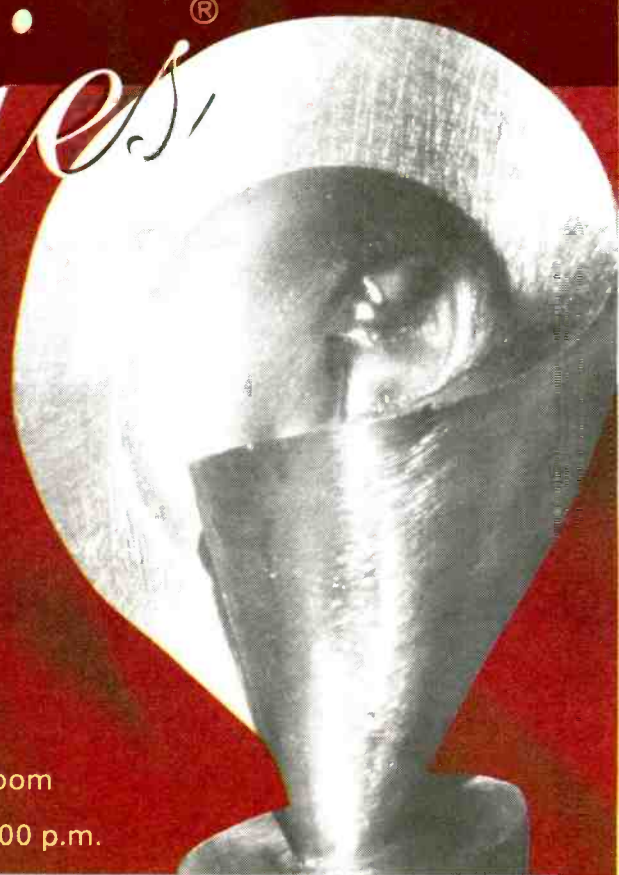
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BRIDA CONNOLLY
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Arbitron, Edison Look At 'Infinite Dial'

Continued from Page 1

For the purposes of this study, Arbitron and Edison define Internet radio as "Over-the-air radio-station programming rebroadcast on the Internet or audio programming available exclusively on the Internet." Audio podcasting, meanwhile, is defined as "The concept of downloading various types of longer-form online audio programs in the form of digital files you can listen to any time you choose."

The podcasting definition continues, "Audio podcasting does not refer to the downloading of individual MP3s or songs. Audio podcasting does refer to the download of program-oriented online audio (such as a talk show or a hosted music program), usually as an automatic download that can be listened to at the user's convenience."

Good News For Radio

Though its focus is on other audio media, the study includes some good news for terrestrial radio: Although the number of people listening to alternative audio has risen substantially over the last year, that listening doesn't seem to be coming at the expense of AM and FM.

The study found that among digital radio listeners — those who have listened to Internet radio in the last month, who subscribe to satellite radio or who have ever listened to a podcast — the average daily radio time spent listening is two hours, 48 minutes, compared to two hours, 45 minutes for the average consumer.

Additionally, 77% of all those surveyed say they expect to continue to listen to AM and FM radio as much as they do now despite advances in technology, as do 77% of Internet radio listeners and 73% of those who have listened to a podcast. Satellite radio listeners, says the study, "show slightly less dedication to traditional broadcasting," with 64% saying they plan to continue to listen to as much radio as they do now.

'Net Audience Growing

The study also reports that the monthly 12+ audience for Internet radio now tops 52 million, up from an estimated 37 million people in 2005. The weekly Internet radio audience has increased 50% over the past year, with 12% of the U.S. 12+ population — approximately 30 million people — having listened to Internet radio in the past week, up from 8% last year.

The weekly Internet radio audience, the study reports, skews male — 58% of weekly Internet radio listeners are men — and young, with 41% of weekly listeners between the ages of 18 and 34. Twelve percent of weekly Internet radio listeners

are 12-17, 21% are 35-44, 19% are 45-54, 4% are 55-64 and just 3% are 65 and older. Additionally, 19% of Americans 18-34 listen to Internet radio during an average week, compared to 12% of the 12+ audience overall.

The weekly Internet radio audience is also affluent, with 19% living in households with an annual income of \$100,000 or higher, compared to 14% of the general 18+ population. Fifteen percent of Net radio listeners live in households with an income of \$75,000-\$100,000, compared to 13% of the 18+ population, and 30% of the

The study found that among digital radio listeners, the average daily radio time spent listening is two hours, 48 minutes, compared to two hours, 45 minutes for the average consumer.

weekly Net listeners live in households with income of \$50,000-\$75,000, compared to 23% of the 18+ population.

Satcasters Equal In Awareness

On the satellite radio side, awareness of XM and Sirius Satellite Radio is now equal, with 61% of people 12+ having heard of each service. When nonsubscribers were asked if they're likely to subscribe to satellite radio in the next year, 82% answered that it is "not at all likely" that they'll do so. Fourteen percent said it's "somewhat likely" they'll subscribe, and 4% said they're "very likely" to sign up with a satcaster.

Says the study, "To date, satellite radio has attracted an upscale audience." Twenty-seven percent of satellite subscribers live in households with an annual income of \$100,000 or more, nearly twice the national average of 14%.

When it comes to podcasting, the study found that the public is still a little confused. Arbitron and Edison write, "When asked to define what a podcast is in their own words, a majority of Americans mention 'file transfer,' 'downloading,' 'iPods' and 'radio or television programming' most often. There still seems to be some confusion about the differences among podcasting, Internet broadcasting and downloadable

Digital Bits

Sirius, XM See Big Web Traffic

According to Nielsen/NetRatings, traffic to Sirius Satellite Radio's www.sirius.com grew 188% year-over-year, from 666,000 unique visitors in March 2005 to 1.9 million in March 2006. In January, when Howard Stern debuted on Sirius, the satcaster's website saw 2.3 million unique visitors, outpacing traffic to XM Satellite Radio's www.xmradio.com for the first time. XM has about 6.5 million subscribers, compared to about 4 million for Sirius. XM, meanwhile, saw a 47% year-over-year gain, from 1.2 million visitors in March 2005 to 1.7 million in March of this year.

Nielsen/NetRatings Sr. Director Jon Gibs said, "The satellite radio market is enjoying vibrant growth. While Sirius has seen significant growth specifically due to Howard Stern's programming, both services benefit from individuals' going to their site, not just to sign up for service, but also to listen to content when they are without their players." Both satcasters offer streamed programming to subscribers.

The satcaster sites are also "sticky," says Nielsen/NetRatings — that is, visitors tend to come back often and to stay a while during their visits. Sirius saw an average of 3.5 sessions per person per month, and XM saw an average of 3.7 sessions. The average time per person spent at the Sirius site was 15 minutes, compared to just over 13 minutes for the XM site.

Beatles Songs To Become Available Digitally?

The Beatles, the most famous holdouts in the digital music arena, may be preparing to make their music available online, Reuters reported April 14. In a written statement, submitted in the British court case between Apple Corps and Apple Computer, Apple Corps chief Neil Aspinall said he is digitally remastering the Beatles catalog and added, "I think it would be wrong to offer downloads of the old masters when I am making new masters. It would be better to wait and try to do them both simultaneously so that you then get the publicity of the new masters and the downloading, rather than just doing it ad hoc."

An Apple representative confirmed Aspinall's statement to Reuters but said no deals have been signed with any digital music service and that no firm date has been set for any Beatles downloads to become available.

Promo Only MPE Surpasses 7,000 Users

Digital music distribution system Promo Only MPE announced last week that it has surpassed 7,000 registered users, and it has hit another milestone: It's now serviced more than 15,000 songs on behalf of major and independent record labels. Meanwhile, country label Big Machine Records has made a deal to use Promo Only for all its internal and external digital distribution needs.

Promo Only MPE CEO Jim Robinson said, "The music industry has responded to Promo Only MPE because we have been highly responsive in listening to and meeting the needs of the music industry. Promo Only MPE is the digital distribution system of choice for the music and radio industries because of our overriding commitment to the industry and fierce determination to provide the customer with an unsurpassed user experience."

Promo Only MPE is used for digital distribution by all four major label groups and many independents. It's in use at radio companies including Clear Channel, Infinity, Citadel, Cox, Cumulus, Salem, Radio One, Emmis, Entercom, Univision, ABC and NextMedia.

CoinStar Offers iTunes, Virgin Digital Gift Cards

CoinStar, which has coin-counting machines in grocery stores throughout the U.S. and Canada, began offering to exchange coins for Amazon.com gift cards rather than cash back in September 2005, and now it's expanded the lineup of available gift cards to include cards for Apple Computer's iTunes Music Store and Virgin's Virgin Digital. If a customer chooses to exchange their coins for a gift card rather than cash, the usual 8.9% transaction fee is waived.

music. Some people include streaming, real-time programming or MP3 music in their descriptions."

When given a detailed description of podcasting, 11% of respondents said they'd tried it out. That translates to about 27 million Americans, says the study. Not surprisingly, podcast listeners skew young — one out of five podcast listeners is 12-17, while 53% are under the age of 35. Meanwhile, like other digital audio entertainment, podcasting attracts an affluent audience, with 22% living in households that make \$100,000 or more, compared to 14% of the general population.

Interest In HD

More than one-third of Americans said they are "very" or "somewhat" interested in HD Radio, a figure that bumps up to 40% among satellite radio subscribers. More than one-third of those interested in HD said they'd be likely to purchase a receiver at a \$100 price point, and 58% of those interested say they'd be likely to purchase at \$50. The only tabletop HD receiver now available, Boston Acoustics' Receptor Radio, retails for about \$299.

Read more from "The Infinite Dial" study at www.arbitron.com or www.edisonresearch.com.



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Continued from Page 22

• After 13 years at Citadel CHR/Pop WNTQ (93Q)/Syracuse, Asst. PD/MD/midday talent **Jimmy Olsen** (pictured, left,



with a friend) is leaving the only radio station he's ever worked at to take on his first PD position, at CHR/Pop sister WWYL (Wild 104)/Binghamton, NY. Olsen fills the gap created when Justin (formerly KJ, formerly "Norm On The Barstool") Bryant recently transferred to program Citadel sister WBHT/Wilkes Barre.

• KWYE (Y101)/Fresno morning show co-host **JoJo Lopez** has been named PD of KWWV/San Luis Obispo, CA. Y101 morning co-host **Mr. Clean** is flying solo until PD Mike Yeager gets off his ass and finds someone permanent.

• After toiling at Clear Channel Active Rocker WAMX (X106.3)/Huntington, WV for the past eight years, midday guy **Erik Raines** is duly rewarded with dual PD/MD stripes, filling the void created by Paul Oslund's departure in January. Promo Director/afternoon goddess **Robin Wilds** picks up shiny new Asst. PD stripes. And the Circle of Life™ spins on....

• **Charley**, the lovely Asst. PD/MD/afternoon goddess at NextMedia Alternative WKZQ/Myrtle Beach, SC, is moving inland to Inner City Alternative WARQ (Rock 93.5)/Columbia, SC, where she'll join PD Dave Stewart in mornings and then roll solo through middays.

• **Gina Crash** joins Nassau Classic Rocker WTHK (97.5 The Hawk)/Trenton, NJ as Asst. PD/MD/midday talent. Crash, who is beloved throughout the Northeast for her time at WHFS during its heady DC days, as well as WPLY (Y100) and WMMR in Philly, replaces Randi Ellis, now programming Adult Hits brother WFKB (107.5 Frank FM)/Reading, PA.

• Congrats to KXXM (Mix 96.1)/San Antonio afternoon talent **Russell Rush** on his new Asst. PD stripes. PD **Tony Travatto** generously offers his staff this multiple-choice scenario to better cope with the sheer enormity of Rush's new duties: "Please congratulate him, buy him lunch or ignore him completely when passing him in the hall."

• WKFR/Kalamazoo, MI morning co-host **Shelly Kay** has Asst. PD stripes lovingly ironed on by PD **Ken "Kruze" Evans**. She's expected to be out of the burn unit by the end of the week [rim shot]. "Shelly has accepted this position despite the fact that it means working closely with me on a daily basis," Kruze says.

• The prodigal son returns to Alternative WEBX & WEVX/Champaign, IL, as **Jeremy Anderson**, a.k.a. "**Smash**," comes back, this time as Asst. PD/midday jock. Smash programmed the station from 2000-2003 and spent the last 2 1/2 years programming WQLZ/Springfield, IL. He replaces Gail "Harley" Lewis, who left last month.

Quick Hits

• There's a prime midday opening at Clear Channel CHR/Pop WIOQ (Q102)/Philadelphia as **Alecia B** exits. For now, PD Rick Vaughn has called upon the questionable voicetracking skillz of **Toby Knapp**, PD of CC sistah WNOK/Columbia, SC, to fill the midday void. Ms. B can be easily located at alecia1019@aol.com.

• Entercom/Greenville, SC VP/Market Manager **Tom Durney** has resigned. Director/Sales **Sharon Day** has temporarily taken over as the search begins.

• WZNR/Norfolk afternoon guy **Haze** makes his major-market move upward to nights at KSLZ/St. Louis. He replaces Broadway, who's headed to nights at Country WBCT/Grand Rapids.

• Entercom/Norfolk Production Director **Bart "Bug" Thomasson** crosses the street for afternoons on Max Media Rocker WXMM (100.5 Max FM). The shift has been jockless since Jay Slater left the radio business last month.

• USRN-syndicated *Nights With Alice Cooper* annexes, well, nights — duh — at Clear Channel Classic Rocker WFBQ (Q95)/Indianapolis.

• Alternative WEQX/Albany, NY PD Willobee is dabbling away tears as he announces the departure of night guy **Darwin** and weekender **Cat**. To help ease the pain, **Ben Runnels** arrives from WBTV/Bennington, VT for weekends/specialty show duty.

• Mornings are now Butt-less at Clear Channel AC KMXD (My 100)/Des Moines as **Mike Butts** exits. We expect the station to roll with "more music, less Butts in the morning" for now.

Dueling Triple Xs

• Radio One Alternative WLRS/Louisville and midday jock **Alex Newman**, a.k.a. "**Triple X**," part ways as they couldn't come to terms on a new contract.

• CHR/Rhythmic WKPO (Hot 105.9)/Madison just launched a local morning show using folks found around the house: **ST**, who moves from nights; (yet another) **Triple X**, who currently does middays; and **Melissa**, an intern/local college student.

Formats You'll Flip Over

• Royce International flips the switch on **KRCK/Palm Springs, CA**, transforming the station from '80s Rock to CHR/Pop as "The New Hot 97.7, Southern California's Party Station." The PD is **Mark "Kid" Corona**, who most recently did weekends across the street at KPSI. Corona's other notable jock stops include KRQQ & KOHT/Tucson, KPTY/Phoe-

nix and KSFM/Sacramento, among others. Mornings are handled by **Mike McKenzie**, inbound from WWKL (Hot 92)/Harrisburg, while Corona will do afternoons. Sandwiched in between: the crazy, yet somewhat canned antics of cyberjock **Dave "Otto" Mation** (pictured).



• Jerry Clifton's New World Communications just launched a CHR/Rhythmic in the Lancaster-Palmdale, CA market, as **KRAJ** flips from Jones Radio Oldies under new PD **Frankie Ross**. XHTZ (Z90)/San Diego PD **Rick Thomas** is consulting.

• There's also a new CHR/Rhythmic in Florence, SC, as Miller Communications transforms **WWKT** from Urban Oldies. OM **Dave Baker** will program the joint for now.

Art Bell Marries An Alien

Art Bell, founder and weekend host of Premiere's *Coast to Coast AM*, broke some major news last weekend: He announced that he recently married Filipino citizen **Airyn Ruiz**, and, oh, by the way, he's moving to the Philippines. You may recall that Bell's previous wife of 15 years, **Ramona**, died suddenly in January following what was reported to be a severe asthma attack. Although Bell is trading the splendor of his desert compound in exotic Pahrump, NV for the Philippines on April 29, he will continue to do his weekend show from facilities there.



Art packing for takeoff.

News/Talk Topics

• According to the *Detroit News*, **Michael Coleman**, recently named GM of public radio station WDET/Detroit, will go to trial to face a charge of embezzlement while he was deputy director of Michigan Public Media, the parent of the University of Michigan's radio and TV stations. Coleman allegedly accepted food and drink from an Ann Arbor restaurant in partial payment for on-air mentions totaling \$3,518.04. If convicted on this one count of embezzlement, Coleman could face up to five years in jail. Two other Michigan Public Media employees are also being charged.

• Veteran news hound **Rob Milford** (KTRH/Houston, KRLD/Dallas, CBS Radio News, Fox News Radio) joins KDKA/Pittsburgh as an anchor/reporter.

Condolences

• Our thoughts are with the friends and family of Sirius Satellite Radio Director/Programming **Geronimo** on the passing of his mother, **Susan**, on April 17 after a long battle with lymphoma. In lieu of flowers, you are encouraged to make a donation to the Leukemia and Lymphoma Society in memory of Susan Broth.

• **June Pointer**, the youngest of the four Pointer Sisters, died of cancer on April 11 in Los Angeles. She was 52. The Pointer Sisters had huge radio hits in the '70s and '80s with "I'm So Excited," "Fire," "Slow Hand" and "He's So Shy." The Pointers' 1984 album *Break Out* won two Grammys, for "Automatic" and "Jump (For My Love)." The album's other hit, "Neutron Dance," was featured in *Beverly Hills Cop*.



June Pointer

TELEVISION

TOP 10 SHOWS

Total Audience
(110.2 million households)

April 10-16

Adults 18-49

1 <i>American Idol</i> (Tuesday)	1 <i>American Idol</i> (Tuesday)
2 <i>CSI</i>	2 <i>American Idol</i> (Wednesday)
3 <i>American Idol</i> (Wednesday)	3 <i>House</i>
4 <i>House</i>	4 <i>Desperate Housewives</i>
5 <i>Desperate Housewives</i>	5 <i>CSI</i>
6 <i>Without A Trace</i>	6 <i>Lost</i>
7 <i>CSI: Miami</i>	7 <i>Without A Trace</i>
8 <i>Lost</i>	8 <i>Unan1mous</i>
9 <i>Survivor: Panama - Exile Island</i>	(tie) <i>What About Brian</i> (Sunday)
10 <i>Deal Or No Deal</i> (Monday)	10 <i>CSI: Miami</i>

Source: Nielsen Media Research

FILMS

BOX OFFICE TOTALS

April 14-16

Title (Distributor)	\$ Weekend	\$ To Date
1 <i>Scary Movie 4</i> (TWC)*	\$40.22	\$40.22
2 <i>Ice Age: The Meltdown</i> (Fox)	\$20.02	\$147.22
3 <i>The Benchwarmers</i> (Sony)	\$9.91	\$35.88
4 <i>The Wild</i> (Sony)*	\$9.68	\$9.68
5 <i>Take The Lead</i> (New Line)	\$6.78	\$22.60
6 <i>Inside Man</i> (Universal)	\$6.42	\$75.42
7 <i>Lucky Number Slevin</i> (MGM)	\$4.75	\$14.29
8 <i>Thank You For Smoking</i> (Fox Searchlight)	\$4.49	\$11.53
9 <i>Failure To Launch</i> (Paramount)	\$2.60	\$83.17
10 <i>V For Vendetta</i> (WB)	\$2.22	\$66.03

COMING ATTRACTIONS: This week's openers include *American Dreamz*, a spoof on *American Idol*-type TV shows. The film's *Lakeshore* soundtrack sports music performed by the *American Dreamz* "contestants," including one portrayed by recording artist **Mandy Moore**.

— Julie Gidlow

RR HITS TOP 50 ALBUMS

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

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	RASCAL FLATTS	Me And My Gang	Lyric Street	344,432	-52%
-	2	TOBY KEITH	White Trash With Money	Show Dog Nashville/Universal	320,352	-
2	3	VARIOUS	Now That's What I Call Music!	UTV	288,368	-11%
4	4	VARIOUS	High School Musical Soundtrack	Walt Disney	255,003	+48%
3	5	T.I.	King	Grand Hustle/Atlantic	133,751	+25%
-	6	LL COOL J	Todd Smith	Def Jam/IDJMG	119,100	-
6	7	TIM MCGRAW	Greatest Hits Vol.2	Curb	114,214	-5%
-	8	DANIEL POWTER	Daniel Powter	Warner Bros.	90,670	-
5	9	PINK	I'm Not Dead	LaFace/Zomba Label Group	87,152	-31%
7	10	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	82,615	+30%
10	11	ALAN JACKSON	Precious Memories	Arista	77,389	+64%
8	12	SHAKIRA	Oral Fixation Volume 2	Epic	75,650	+27%
14	13	CARRIE UNDERWOOD	Some Hearts	Arista	72,142	+71%
15	14	NE-YO	In My Own Words	Def Jam/IDJMG	57,460	+37%
25	15	VARIOUS	Disneymania 4	Walt Disney	52,620	+49%
-	16	VARIOUS	Kidz Bop Kids 9	Razor & Tie	49,417	-
22	17	NICKELBACK	All The Right Reasons	Roadrunner/IDJMG	48,329	+28%
27	18	KELLY CLARKSON	Breakaway	RCA/RMG	46,477	+39%
23	19	JACK JOHNSON & FRIENDS	Curious George Soundtrack	Brushfire/Universal Republic	46,276	+28%
21	20	KEITH URBAN	Be Here	Capitol	44,116	+17%
26	21	MARY J. BLIGE	The Breakthrough	Geffen	40,255	+19%
36	22	PUSSYCAT DOLLS	PCD	A&M/Interscope	39,188	+36%
12	23	ROB ZOMBIE	Educated Horses	Geffen/Interscope	38,670	-15%
18	24	ANDREA BOCELLI	Amore	Sugar/Decca	38,394	-5%
38	25	ALL-AMERICAN REJECTS	Move Along	Interscope	37,839	+37%
28	26	SEAN PAUL	Trinity	VP/Atlantic	36,804	+11%
34	27	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	36,495	+22%
31	28	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	Fueled By Ramen	36,258	+18%
17	29	JOHNNY CASH	I Walk The Line: The Legend Of Johnny Cash	Island/IDJMG	36,191	-11%
30	30	BARRY MANILOW	The Greatest Songs Of The Fifties	Arista	35,034	+9%
42	31	CHAMILLIONAIRE	The Sound Of Revenge	Universal	34,111	+31%
37	32	BLACK EYED PEAS	Monkey Business	A&M/Interscope	32,938	+17%
35	33	VARIOUS	Walk The Line Soundtrack	Wind-Up	32,179	+11%
48	34	TEDDY GEIGER	Underage Thinking	Columbia/Sony BMG	31,619	+39%
43	35	MICHAEL BUBLE	It's Time	143/Reprise	31,569	+22%
33	36	EMINEM	Curtain Call	Shady/Aftermath/Interscope	31,307	+4%
16	37	PRINCE	3121	Universal Republic	31,042	-26%
32	38	RASCAL FLATTS	Feels Like Today	Lyric Street	30,946	+2%
39	39	JOSH TURNER	Your Man	MCA	30,781	+11%
-	40	ALY & A.J.	Into The Rush	Hollywood	30,601	-
9	41	BUBBA SPARXXX	The Charm	Purple Ribbon/Virgin	30,583	-38%
44	42	KEYSHIA COLE	Way It Is	A&M/Interscope	30,351	+25%
-	43	QUEEN	Stone Cold Classics	Hollywood	29,602	-
-	44	BUCKCHERRY	15	ElevenSeven	29,313	-
-	45	NATASHA BEDINGFIELD	Unwritten	Epic	29,160	-
20	46	GHOSTFACE KILLAH	Fishscale	Def Jam/IDJMG	28,141	-26%
-	47	BEATLES	The Capitol Albums, Vol.2	Capitol	27,739	-
-	48	CAM'RON	Cam'ron Presents Dukedagod Dipset...	Asylum	27,409	-
19	49	POISON	The Best Of Poison: 20 Years 20 Years Of Rock	Capitol	27,084	-32%
-	50	FRAY	How To Save A Life	Epic	25,875	-

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ON ALBUMS

Flatts Still Tops!

It was, for one week at least, the resurrection of the record biz.

All those celebrating Easter by buying Peeps and egg dyes at their local Target had their effect on the latest HITS album chart, as Lyric Street's



Rascal Flatts

Rascal Flatts nail their second consecutive stint at No. 1, with a still-healthy 344,000 in sales.

That's enough to defeat fellow country star Show Dog Nashville/Universal's Toby Keith, who lives up to the title of his new album, *White Trash With Money*, at No. 2, representing 320,000 in first-week sales.

- Other top 10 debuts are registered by Def Jam/IDJMG's LL Cool J, whose *Todd Smith* was just this side of 120,000, at No. 6, and Warner Bros. newcomer Daniel Powter, who counteracts his *American Idol* loser's theme "Bad Day" with a good week, landing at No. 8, with 91,000.



Toby Keith

In all there are seven albums selling in six figures, including UTV's *Now 21*, at No. 3 (288,000), Walt Disney Records' remarkable *High School Musical*, at No. 4 (255,000 +48%), Grand Hustle/Atlantic's T.I., No. 5 (134,000), and Curb's Tim McGraw greatest hits, No. 7 (114,000).

LaFace/Zomba's Pink (No. 9) and Custard/Atlantic's James Blunt round out the elite 10.

Also new on the charts is the Queen compilation on Hollywood (No. 43), driven by the band's *American Idol* appearance last week, Eleven Seven Music's ADA-distributed Buckcherry (No. 44), Capitol's second Beatles boxed set of their American releases (No. 47) and Asylum/WB's Cam'ron (No. 48).

Hollywood's Aly & AJ ride strong radio play for the "Rush" single, now being used as the theme to the new WNBA season, into a reentry at No. 40.

Most impressive gains of the week are registered by Blunt (+30%), ACR/Arista Nashville's Alan Jackson (No. 11, +64%), Arista/RMG's Carrie Underwood (No. 13, +71%), Walt Disney Records' *Disneymania 4*



High School Musical

(No. 25-15, 49%), RCA/RMG's Kelly Clarkson (No. 27-18, +39%), A&M/Interscope's Pussycat Dolls (No. 36-22, +36%), Universal's Chamillionaire (No. 42-31, +31%) and Columbia/CRG's Teddy Geiger (No. 48-34, +39%).



MIKE TRIAS
mtrias@radioandrecords.com

Yummy New Music

Nineteen-year-old New York native **Yummy Bingham** is coming to a radio near you with "One More Chance." It may be no surprise that the child of noted producer Osborne "Dinky" Bingham (New Edition, Kylie Minogue, Bobby Brown, Guy) and the godchild of both Chaka Khan and Aaron Hall is a rising singer in her own right, but the reality is that Yummy has come a long way, having grown up on and gotten mixed up in the streets of Jamaica, Queens, NY. But music was always her saving grace, though her roots were as a drummer at church while a youngster. Then her third-grade teacher noticed Yummy's unique voice.

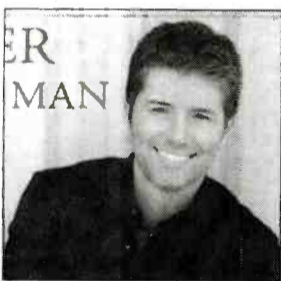


Yummy Bingham

"I grew up around music, but I was still nervous about being out there on my own," says Yummy. "I had been constantly told that my voice was different. I didn't understand what that meant until I saw the impact I had on people when I sang."

Years later, Yummy joined the group Tha Rayne and began working with producer Rockwilder, with whom she collaborated on "One More Chance." "She's young, so her sound has that slight youthful quality," Rockwilder says. "But she's also bringing powerful vocals that an older crowd will appreciate. And then she's from the streets and she's been through the struggle and she's not toning that down, which brings her a whole new audience."

Busta Rhymes has had his share of drama lately, but he's still taking care of business. Next week Busta's Going For Adds with "I Love My B****," the newest single from his upcoming album *The Big Bang*. Kelis performs on the cut, as does Will.i.am, who also produced the single. As for the much-anticipated album, producers reportedly include Dr. Dre and Swizz Beats and guests include Mary J. Blige, Missy Elliott, DMX, Stevie Wonder, Ludacris and Lloyd Banks. Before the album comes out in May, Busta will perform in Buffalo on April 22, Philadelphia on April 29 and Albany, NY on April 30.



Josh Turner

Attention, Country programmers: Let **Josh Turner's** bass-baritone voice resonate through your airwaves as he presents "Would You Go With Me," taken from his sophomore album, *Your Man*. "When I go down in the

lower register, that's just kind of my thing and my style," says the Hannah, SC native. "The phrase that really describes my kind of music is 'South Carolina Low Country,' which is actually a region in South Carolina, around Charleston and Hilton Head and Beaufort. I kind of took that phrase, 'South Carolina Low Country,' to describe my music."

Turner has already had a busy month, with appearances on *Jimmy Kimmel Live* and as a presenter on the 2006 CMT Music Awards. Look for him to keep chugging along as he tours the South through month's end.

Brothers Chris and Oliver Wood grew up in Boulder, CO, both showing an affinity for music. However, their love of music would lead them down different paths. Oliver moved to Atlanta, gained a Southern sound and joined King Johnson. Meanwhile, Chris moved to New York and soon helped form Medeski, Martin & Wood. However, blood is a binding force, and now Chris and Oliver have come together to form **The Wood Brothers**. Next week The Wood Brothers are reaching out to Triple A with "Atlas," taken from their John Medeski-produced debut album, *Ways Not to Lose*.



Wood Brothers

R&R Going For Adds

Week Of 4/24/06

CHR/POP

- AMANDA PEREZ Why? (Krazy A)
- CHAMILLIONAIRE f/KRAYZIE BONE Ridin' (Universal)
- CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)
- FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)
- NATASHA BEDINGFIELD Single (Epic)
- SALLY ANTHONY C'mon C'mon (Gracie)
- SHINEDOWN I Dare You (Atlantic)

CHR/RHYTHMIC

- AMANDA PEREZ Why? (Krazy A)
- BUSTA RHYMES f/W. & KELIS I Love... (Flipmode/Aftermath/Interscope)
- C-NOTE Forgive Me (Trans Continental Latino)
- KILLA KLUMP f/STYLES P. Go Hard (Rah Music)
- M. ROCHELL f/FABOLOUS The One You Need (Def Jam/IDJMG)
- YUMMY BINGHAM One More Chance (Universal Motown)

URBAN

- B. CRUSHER f/CHAMILLIONAIRE Get... (So So Def/Zomba Label Group)
- BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)
- LORENZO OWENS Wanna See You Smile (D-Town)
- Q AMEY f/JAZZE PHA Forever Girl (BlackGround/Universal)
- YUMMY BINGHAM One More Chance (Universal Motown)

URBAN AC

- HEATHER HEADLEY Me Time (RCA/RMG)
- LORENZO OWENS Wanna See You Smile (D-Town)

GOSPEL

- CECE WINANS Let Everything That Has Breath (PureSprings/INO/Sony Urban)
- LUCINDA MOORE Pressure Into Praise (Tyscot/Taseis)
- TYE TRIBBETT Victory (Sony Urban/Columbia)
- VIRTUE Follow Me (Integrity Gospel)
- WILLIE BONDS & IOP Rejoice (Shabach/Taseis)
- XAVIER O'CONNOR Keep Pressin' On (Testimony)

COUNTRY

- BILLY DEAN Swinging For The Fence (Curb)
- BRIAN MCCOMAS Good Good Lovin' (Katapult)
- BRICE LONG Meat And Potato Man (Columbia)
- CHRIS CAGLE Anywhere But Here (Capitol)
- GARY NICHOLS Unbroken Ground (Mercury)
- JAMEY JOHNSON Rebelicious (BNA)
- JOSH TURNER Would You Go With Me (MCA)
- RASCAL FLATTS Me And My Gang (Lyric Street)

AC

- MERCYME So Long Self (Columbia/INO)
- RAUL MIDON If You're Gonna Leave (Manhattan/EMC)

HOT AC

- IMOGEN HEAP Goodnight And Go (RCA Victor/RMG)
- JAMES BLUNT High (Custard/Atlantic)
- RHETT MILLER Help Me, Suzanne (Verve Forecast/VMG)
- SHAWN MULLINS Beautiful Wreck (Vanguard)

SMOOTH JAZZ

- CORINNE BAILEY RAE Put Your Records On (Capitol)
- SHILTS Look What's Happened (Artizen)
- TURNING POINT Cruise Control (Native Language)

ROCK

- EGYPT CENTRAL Over And Under (Bieler Bros.)

ACTIVE ROCK

- EGYPT CENTRAL Over And Under (Bieler Bros.)

ALTERNATIVE

- AFI Miss Murder (Interscope)
- HARD-FI Hard To Beat (Atlantic)
- HURT Rapture (Capitol)
- NONE MORE BLACK Under My Feet (Fat Wreck Chords)
- SHE WANTS REVENGE These Things (Geffen)

TRIPLE A

- CAREY OTT I Wouldn't Do That To You (Dualtone)
- D. JAMES What Happened To The Love We Knew (Rainbow Quartz)
- E. COSTELLO & A. TOUSSAINT Tears, Tears... (Verve Forecast/VMG)
- IMOGEN HEAP Goodnight And Go (RCA Victor/RMG)
- J. OTTESEN Black And White Movie (Back Porch/Narada/EMI)
- JEFFREY FOUCAULT Ghost Repeater (Signature Sounds)
- JOSE GONZALEZ Heartbeats (Hidden Agenda/Imperial/Mute)
- VAN MORRISON Till I Gain Control Again (Lost Highway)
- WOOD BROTHERS Atlas (Blue Note/EMC)

CHRISTIAN AC

- LONGING Heal This Land (Indelible)
- SUNNY HAWKINS What A Man (Hidden Beach)
- THIRD DAY Mountain Of God (Essential/PLG)

CHRISTIAN CHR

- DECEMBERADIO Love Found Me (Love's Got A Hold) (Slanted)
- LONGING Heal This Land (Indelible)

CHRISTIAN ROCK

- CROSS CULTURE Wave (Selectric)
- DAY OF FIRE Cut & Move (Essential/PLG)
- DECEMBERADIO Love Found Me (Love's Got A Hold) (Slanted)
- RED Breathe Into Me (Essential/PLG)

INSPO

- ANA LAURA Abide In Me (Reunion/PLG)
- SUNNY HAWKINS What A Man (Hidden Beach)
- THIRD DAY Mountain Of God (Essential/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.



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

Mix

Kevin Kash
TEDDY GEIGER For You I Will (Confidence)

Kiss

Kevin Kash
PUSSYCAT DOLLS I/WILL.I.AM Beep

The Village

Robert Aubry Davis
MAMMALS Departure
GOOD ENOUGH Idgy Vaughn
ABIA TAPIA One Foot Out The Door
MUSTARD'S RETREAT The Wind And The Crickets
CADENCE CARROLL Evolve
DIANA JONES My Remembrance Of You

Upop

Ted Kelly
DANIEL POWTER Lie To Me
SHAYNE WARD No Promises
JUANES La Camisa Negra
KOOKS Naive
PHOENIX Long Distance Call
SERGIO MENDES w/E. BADU & WILL.I.AM That Heat

Hear Music

Seth Neiman
ERIC LINDELL Give It Time
J. LEWIS w/THE W. TWINS Handle Me With Care
SONYA KITCHELL Words

X Country

Jessie Scott
MARTY STUART Hillbilly Rock
SHOOTER JENNINGS Manifesto No. 2
BRUCE ROBINSON Virginia

The Loft

Mike Marrone
MATTHEW SWEET & SUSANNA HOFFS It's All...
MATTHEW SWEET & SUSANNA HOFFS Run To Me
MATTHEW SWEET & SUSANNA HOFFS Alone...
MATTHEW SWEET & SUSANNA HOFFS Care Of...
PAUL SIMON Outrageous
PAUL SIMON Wartime Prayers
PAUL SIMON How Can You Live In The Northeast

Real Jazz

Maxx Myrick
TAYLOR EIGSTI Lucky To Be Me
JOEY DEFRANCESCO Organic Vibes

Highway 16

Jon Anthony
TOBY KEITH A Little Too Late
RASCAL FLATTS Me And My Gang
CHRIS CAGLE Anywhere But Here

The Move

Luis Baro
BLAZE Most Precious Love

XMU

Tobi
WALKMAN Louisiana
GRAND NATIONAL Kicking The National Habit

BPM

Skyy
KIM SOZZI Alone
RDNNY V I/NANDA What If
KRISTINE HENDRICKS You Got It All

The Heat

Dion Summers
RICK ROSS Hustlin'
YUNG JOC It's Goin' Down
SHAWNNA Gettin' Some



1221 Ave. of the Americas
New York, NY 10020
212-584-5100
Steve Blatter

Sirius Hits 1

Kid Kelly
NATASHA BEDINGFIELD Single
DEATH CAB FOR CUTIE Crooked Teeth
DMC & SARAH MCLACHLAN Just Like Me
CHRISTINA MILIAN I/YOUNG JEEZY Say I
T.I. What You Know
KILEY DEAN Without You

Octane

Jose Mangin
TOOL Vicarious

Hard Attack

Jose Mangin
AS I LAY DYING Confined
EVERGREY Obedience

Left Of Center

Rich McLaughlin
PRETTY GIRLS MAKE GRAVES The Number
CHARLATANS UK Blackened Blue Eyes

Faction

Jeff Regan
AFI Miss Murder

Jam On

Gary Schoenwetter
SCARECROW COLLECTION Act That Way

The Pulse

Haneen Arafat
RED HOT CHILI PEPPERS Dani California
BO BICE The Real Thing

Underground Garage

Kid Leo
PEARL JAM World Wide Suicide

Hip-Hop Nation

Reggie Hawkins
DEM FRANCHIZE BOYZ Ridin' Rims
GHOSTFACE KILLAH The Champ
JADAKISS I/SWIZZ BEATZ Thug It On Out
CLIPSE I/PHARRELL Me Too

The Coffee House

Darrin Smith
JEWEL Again And Again
LUKA BLOOM First Light Of Spring

New Country

Scott Lindy
MIRANDA LAMBERT New Strings
GRETCHEN WILSON Politically Uncorrect

Outlaw Country

Jeremy Tepper
EMMYLOU HARRIS & MARK KNOPFLER Belle Star
YAYHOOS Right As Rain

Sirius Disorder

Meg Griffin
GOMEZ See The World
GOMEZ Cry On Demand
LEE FELDMAN Morning Train
BOB DELEVANTE Columbus
BOB DELEVANTE Blitzkreig Bop
DIXIE CHICKS Not Ready To Make Nice

Area 33

Howard Marcus
DEPECHE MODE Suffer Well
SOLARIUM Entropic
SAVON Music Reload

Pianet Jazz

Shirley Maldonado
CHRISTIAN SCOTT Rewind That
MONTY ALEXANDER Concrete Jungle
BOB JAMES Urban Flamingo
CASSANDRA WILSON Thunderbird

Universo Latino

Gino Reyes
CHENOA Rutinas
SI SEÑOR Verano Del 96
ANA BARBARA No Es Brujería

Rumbon

Gino Reyes
EDDIE DEE El Taladro
ANAIS Lo Que Son Las Cosas
MAGNATE & VALENTINO Reggaeton



Radio

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

AYANNA Numbers In Your Pockets
CASSIE Me & U
CHERI DENNIS I Love You
DARONDO Let My People Go
DIAN DIAZ Colour Everywhere
DING DONG Bad Man Forward
FRANKIE JORDAN Once Again
GHOSTFACE KILLAH I/RAEKWON Kilo
GNARLS BARKLEY Crazy
GOO GDD DOLLS Stay With You
GOVERNOR Blood, Sweat & Tears
HOTEL LIGHTS A.M. Slow Golden Hit
JOSH HOGG 360
JUANES Rosario Tijeras
JUELZ SANTANA Clockwork
KINDRED THE FAMILY SOUL Woman First
LATOYA LONDONN State Of My Heart
MATTHEW SWEET & S. HOFFS Sunday Morning
MCFLY I've Got You
MIRANDA Don
PENELOPE JONES Miss Me With That Foolishness
PIMP C Pourin' Up
PRINCE The Dance
RIHANNA Unfaithful
RIO GRAND Kill Me Now
SEAN PAUL Give It Up To Me
SOSY Gotta Reason
STEVIE WONDER My Love Is On Fire
T.I. I/UGK Front Back
TDOL Vicarious
TRAIN Give Myself To You
VYBZ KARTEL U Nuh Have A Phone (Hello Motc)

Video

Jay Frank • 310-582-7770
Colleen Quill • 310-582-7768
ANGELS AND AIRWAVES The Adventure
ANTI-FLAG Press Corps
GOD GOO DOLLS Stay With You
JUANES Rosario Tijeras
MARIAH CAREY I/SNOOP DOGG Say Somethin'
MATT WHITE Best Days
T-PAIN I/MIKE JONES I'm N Luv (With A Stripper)



Rob Edwards • 661-294-9000

Mainstream Country

David Felker
GARTH BROOKS That Girl Is A Cowboy

Adult Rock & Roll

Jeff Gonzer
CHEAP TRICK Perfect Stranger

Hot Country

David Felker
RASCAL FLATTS Me And My Gang
ROONEY ATKINS If You're Going Through Hell...
TOBY KEITH A Little Too Late

Young & Verna

David Felker
RASCAL FLATTS Me And My Gang
TOBY KEITH A Little Too Late

Bright AC

Gary Thompson
GOO GDD DOLLS Stay With You
BO BICE The Real Thing
NICK LACHEY What's Left Of Me



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

DMX Hospitality

Jeanne Destro 206-329-1401 x7571
CORINNE BAILEY RAE Breathless
LITTLE WILLIES Roll On
TRES CHICAS Only Broken
AUGUSTANA Sunday Best
NICKEL CREEK Somebody More Like You
GOAPELE Change It All
GABE DIXON BAND All Will Be Well
DMX Alternative
Dave Sloan 310-696-4133
SECRET MACHINES Lightning Blue Eyes
GORILLAZ El Manana
THURSDAY Counting 5-4-3-2-1

DMX Dance

Randy Schlager 206-802-7658
SYKE N'SUGARSTARR Are You (Watching Me Watching You)
WHIP CULTURE I Believe (In Someone)
NARCOTIC THRUST Waiting For You
LIZARD Little Star
JOEY NEGRO Make A Move On Me
SUGABABES Red Dress
BEATFREAKZ Somebody's Watching Me
MYNC PROJECT I/A. BAILEY Something On...
KIM SOZZI Alone
INFERNAL A To The B
JUNKIE XL Today
LASGO I/DAVE BEYER Who's That Girl
SARAH ATERETH Fade Away
IMOGEN HEAP Hide And Seek
KACI BROWN Instigator
KATE RYAN Je T'adore
ROB EC Right Here Waiting
MISH MASH Speechless
PERASMA Swing 2 Harmony
GIRLS ALOUD FROM Whole Lotta History
JANA JANA Typical Girl
SYLVER Make It



Phil Hall • 972-991-9200
ABC's Country Coast to Coast

Dave Nicholson
TOBY KEITH A Little Too Late
KENNY ROGERS I Can't Unlove You
ABC's Real Country
Richard Lee
JOHN TURNER Would You Go With Me
TOBY KEITH A Little Too Late



gospel music channel.

Jerry Williams • 770-969-7936

THIRD DAY Cry Out To Jesus	15
STEVEN CURTIS CHAPMAN Remembering...	15
NATALIE GRANT Held	14
KIRK FRANKLIN Looking For You	14
SUPERCHICK Anthem	13
YOLANDA ADAMS This Too Shall Pass	13
BROOKS & DUNN Believe	11
DONNIE MCCLURKIN & KIRK FRANKLIN Ooh...	10
KUTLESS Shut Me Out	10
BYRON CAGE I Will Bless The Lord	9

April 10-16, 2006



B5 Who's Afraid Of The Big Bad...	78
HIGH SCHOOL MUSICAL Breaking Free	75
HIGH SCHOOL MUSICAL We're All In This...	73
B5 Keep Your Head In The Game	73
BOWLING FOR SOUP 1985	73
CRAZY FROG Axel F	73
B5 All I Do	73
ALY & A.J. Rush	72
HANNAH MONTANA Best Of Both Worlds	37
BLACK EYED PEAS Let's Get It Started	31
NATASHA BEDINGFIELD Unwritten	31
CHRIS BROWN Yo (Excuse Me Miss)	31
HILARY DUFF Beat Of My Heart	29
RIHANNA Sos	29
ASHLEE SIMPSON L.O.V.E.	29
HIGH SCHOOL MUSICAL Start Of Something...	29
WEEZER Beverly Hills	29
RAVEN Some Call It Magic	29
KELLY CLARKSON Behind These Hazel Eyes	29
PUSSYCAT DOLLS Stickwitu	28

Playlist for week of April 9-15.



Voice of America broadcasts in 44 languages in over 60 countries with an audience of 100 million listeners on 798 radio stations and 502 television stations.
Larry London • 202-619-3901

Adds

MARIAH CAREY I/SNOOP DOGG Say Somethin'
ME-YO When You're Mad
FORT MINOR I/HOLLY BROOK Where'd You Go
BLACK EYED PEAS Gone Going
BON JOVI Who Says You Can't Go Home

Artist/Title	Plays	TW	LW
KELLY CLARKSON Walk Away	40	36	
NATASHA BEDINGFIELD Unwritten	38	38	
CHRIS BROWN Yo (Excuse Me Miss)	38	20	
CASCADA Everytime We Touch	38	38	
STAIN'D Right Here	36	38	
RIHANNA SOS	36	34	
JAMES BLUNT You're Beautiful	36	36	
SEAN PAUL Temperature	30	30	
NICK LACHEY What's Left Of Me	30	32	
MARY J. BLIGE Be Without You	28	32	
TEDDY GEIGER For You I Will	24	14	
T-PAIN I/MIKE JONES I'm N Luv...	24	38	
HOOBASTANK If I Were You	24	28	
ALL-AMERICAN REJECTS Move Along	24	24	
PUSSYCAT DOLLS I/WILL.I.AM Beep	22	18	
DANIEL POWTER Bad Day	16	28	
SHAKIRA I/WYCLEF JEAN Hips Don't Lie	16	14	
DEM FRANCHIZE BOYZ Lean Wit It, Rock...	16	28	
ROB THOMAS Ever The Same	14	28	
SAVING JANE Girl Next Door	14	16	
NICKELBACK Savin Me	14	10	



After MidNite

Sam Thompson
LITTLE BIG TOWN Bring It On Home
RODNEY ATKINS If You're Going Through Hell (before The Devil Even Knows)
ERIC CHURCH How 'bout You



Ken Moultrie • 800-426-9082

Mainstream Country

Hank Aaron • 206-508-8129
GARY ALLAN Life Ain't Always Beautiful
TOBY KEITH It's A Little Too Late

New Country

Hank Aaron • 206-508-8129
TOBY KEITH It's A Little Too Late
NEAL MCCOY Last Of A Dying Breed
RASCAL FLATTS Me And My Gang

Lia

Hank Aaron • 206-508-8129
GARY ALLAN Life Ain't Always Beautiful
RODNEY ATKINS If You're Going Through Hell...

Danny Wright

Hank Aaron • 206-508-8129
GARY ALLAN Life Ain't Always Beautiful
ERIC CHURCH How 'bout You

24 Hour Formats

Jon Holiday • 303-784-8700

Adult Contemporary

Rick Brady
BON JOVI Who Says You Can't Go Home

U.S. Country

Penny Mitchell
JOSH TURNER Would You Go With Me



Travis Storch • 866-365-HITS

Top Rock

AVENGED SEVENFOLD Bat Country
FOO FIGHTERS No Way Back
SYSTEM OF A DOWN Hypnotize
DEATH CAB FOR CUTIE Soul Meets Body
NINE INCH NAILS Every Day Is Exactly The Same

Top Country

RASCAL FLATTS What Hurts The Most
JACK INGRAM Wherever You Are
FAITH HILL The Lucky One
TOBY KEITH Get Drunk And Be Somebody
KENNY CHESNEY Living In Fast Forward

Top Blues

JOHN LEE HOOKER JR. Boom Boom
BIG BILL MORGANFIELD Boogie Child
SUSAN TEDESCHI Wait For Me
WALTER TROUT Put It Right Back
RONNIE EARL & THE BROADCASTERS Blues For J.



72 million households

- FALL OUT BOY A Little Less Sixteen: Candles... 17
- T.I. What You Know 17
- LL COOL J I/JENNIFER LOPEZ Control Myself 17
- RIHANNA SOS 16
- KELLY CLARKSON Walk Away 15
- SEAN PAUL Temperature 15
- SHAKIRA Hips Don't Lie 14
- PANIC! AT THE DISCO I Write Sins Not Tragedies 12
- 50 CENT I/OLIVIA Best Friend 12
- RED HOT CHILI PEPPERS Dani California 12
- ALL-AMERICAN REJECTS Move Along 11
- OEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It 10
- ASHLEY PARKER ANGEL Let U Go 9
- MISSY ELLIOTT We Run This 8
- BUSTA RHYMES Touch It 7
- PINK Stupid Girls 6
- MARIAH CAREY I/SNOOP DOGG Say Somethin' 6
- KEYSHIA COLE Love 5
- THREE 6 MAFIA Poppin' My Collar 5
- NATASHA BEDINGFIELD Unwritten 5

Video playlist for the week of Apr. 10 - 16.



2

David Cohn
General Manager

- T.I. What You Know 25
- BUBBA SPARXXX Ms. New Booty 23
- OEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It 20
- KELIS I/TOO SHORT Bossy 18
- SEAN PAUL Temperature 17
- PANIC! AT THE DISCO I Write Sins Not Tragedies 16
- SYSTEM OF A DOWN Lonely Day 16
- TAKING BACK SUNDAY MakeDamnSure 16
- BUSTA RHYMES Touch It 15
- HAWTHORNE HEIGHTS Saying Sorry 14
- 50 CENT I/OLIVIA Best Friend 14
- THREE 6 MAFIA Poppin' My Collar 13
- SHAWNNA Getting' Some 13
- GHOSTFACE KILLAH I/ME-YO Back Like That 13
- AVENGED SEVENFOLD Beast And The Harlot 11
- DJ KHALED Holla At Me 11
- E-40 Tell Me When To Go 10
- FOO FIGHTERS No Way Back 10
- RED HOT CHILI PEPPERS Dani California 10
- YELLOWCARD Rough Landing, Holly 10

Video playlist for the week of April 10-16.

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

- BILLY CURRINGTON Why, Why, Why
- BROOKS & OUNN Believe
- RONNIE MILSAP Local Girls

Artist/Title	Plays TW LW
RASCAL FLATTS What Hurts The Most	33 22
BROOKS & OUNN Believe	31 23
TOBY KEITH Get Drunk And Be Somebody	31 20
BRAD PAISLEY When I Get Where I'm Going	24 22
JASON ALOEAN Why	23 23
KENNY CHESNEY Living In Fast Forward	22 23
CARRIE UNDERWOOD Don't Forget To...	22 18
LEANN RIMES Something's Gotta Give	21 20
KEITH URBAN Tonight I Wanna Cry	20 23
DIERKS BENTLEY Settle For A Slowdown	20 21
GARY ALLAN Life Ain't Always Beautiful	19 18
CARRIE UNDERWOOD Jesus, Take The Wheel	19 9
DIXIE CHICKS Not Ready To Make Nice	18 12
BON JOVI w/JENNIFER NETTLES Who Says...	18 11
TRACE ADKINS Honky Tonk Badonkadonk	18 8
GEORGE STRAIT Seashores Of Old Mexico	17 17
WRECKERS Leave The Pieces	16 18
KEITH URBAN Better Life	16 7
SHERYL CROW & STING Always On Your Side	13 19
GRETCHEN WILSON All Jacked Up	13 3

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

POLLSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	CIRQUE DE SOLEIL - DELIRIUM	1514
2	BON JOVI	1256.4
3	AEROSMITH	1111.7
4	COLDPLAY	900.4
5	GEORGE STRAIT	834.3
6	QUEEN + PAUL RODGERS	520.5
7	RASCAL FLATTS	447.8
8	NICKELBACK	359.6
9	KEITH URBAN	337.4
10	RICKY MARTIN	312.9
11	LARRY THE CABLE GUY	310.9
12	MOTLEY CRUE	308.4
13	IL DIVO	301.2
14	BRAD PAISLEY	283.3
15	KID ROCK	276.4

Among this week's new tours:
Alice Cooper
Kelly Clarkson
O.A.R.
Stryper
Yagwie Malmsteen

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

GAC

GREAT AMERICAN COUNTRY

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

ADDS

- KEITH ANDERSON Everytime I Hear Your Name

- BRAD PAISLEY When I Get Where I'm Going
- VAN ZANT Nobody Gonna Tell Me What To Do
- GRETCHEN WILSON Politically Uncorrect
- BROOKS & OUNN Believe
- SARA EVANS Cheatin'
- TRACE ADKINS Honky Tonk Badonkadonk
- BON JOVI w/JENNIFER NETTLES Who Says...
- JOSH TURNER Your Man
- CARRIE UNDERWOOD Jesus, Take The Wheel
- RASCAL FLATTS What Hurts The Most
- TOBY KEITH Get Drunk And Be Somebody
- BLAKE SHELTON Nobody But Me
- KEITH URBAN Tonight I Wanna Cry
- PINMONKEY That Train Don't Run
- GEORGE STRAIT Seashores Of Old Mexico
- NEAL MCCOY The Last Of A Dying Breed
- KENNY CHESNEY Living In Fast Forward
- DIERKS BENTLEY Settle For A Slowdown
- LEANN RIMES Something's Gotta Give
- JASON ALOEAN Why

Information current as of week ending April 17



75 million households

Rick Krim
Exec. VP

ADDS

- NICK LACHEY What's Left Of Me
- MARIAH CAREY I/SNOOP DOGG Say Somethin'

<< musicsnippet.com >>

Tony Lamptey • 866-552-9118

Hip-Hop
E-40 I/TOO SHORT & BUDDA Yee
SCARFACE Gotta Get Out

R&B

- CHRISTINA MILIAN I/YOUNG JEEZY Say I
- VAN HUNT Being A Girl

TELEVISION

Friday, 4/21

• Randy Jackson is interviewed and LeAnn Rimes performs on *The Tonight Show With Jay Leno* (NBC, check local listings for time).

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

• Neil Young, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• The New Cars, *Late Late Show With Craig Ferguson* (CBS, check local listings for time).

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

Saturday, 4/22

• Fall Out Boy, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 4/24

• Randy Jackson, *The View* (ABC, check local listings for time).

• Daniel Powter, *Jay Leno*.

• Willie Nelson, *David Letterman*.

• Neil Young, *Conan O'Brien*.

• Train, *Carson Daly*.

Tuesday, 4/25

• Rihanna, *Live With Regis &*

Kelly (check local listings for time and channel).

• Avant, *Jay Leno*.

• The Flaming Lips, *David Letterman*.

• LL Cool J, *Jimmy Kimmel Live* (ABC, check local listings for time).

• Mandy Moore is interviewed and Secret Machines perform on *Conan O'Brien*.

• The Cloud Room, *Carson Daly*.

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

Wednesday, 4/26

• Godsmack, *Jay Leno*.

• Ludacris is interviewed and Atmosphere perform on *Jimmy Kimmel*.

• Eagles Of Death Metal, *Conan O'Brien*.

• Bubba Sparxxx featuring The Ying Yang Twins, *Carson Daly*.

Thursday, 4/27

• Emmylou Harris with Mark Knopfler, *David Letterman*.

• Rihanna, *Jimmy Kimmel*.

• Panic! At The Disco, *Carson Daly*.

• Daniel Powter, *Ellen DeGeneres*.

— Julie Gidlow



LAUNCHING INTO THE TOUR Hoobastank recently stopped by Launch's studios to chat with Alternative Format Manager Don Kaye, and immediately after this picture was taken, he packed up his things as he was under the impression that he was joining them on tour as bassist. Seen here are (l-r) bandmember Chris Hesse, Kaye and Hooba-dudes Doug Robb and Dan Estrin.

The iTunes Music Store Top 10

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

Top 10 Songs

1. LL COOL J I/J. LOPEZ Control Myself
2. DANIEL POWTER Bad Day
3. ASHLEY PARKER ANGEL Let U Go
4. RED HOT CHILI PEPPERS Dani California
5. SEAN PAUL Temperature
6. RASCAL FLATTS What Hurts The Most
7. NATASHA BEDINGFIELD Unwritten
8. ALL-AMERICAN REJECTS Move Along
9. T.I. What You Know
10. PUSSYCAT DOLLS Beep

Top 10 Albums

1. RASCAL FLATTS *Me And My Gang*
2. THE FRAY *How To Save A Life*
3. LL COOL J *Todd Smith*
4. TOBY KEITH *White Trash With Money*
5. PINK *I'm Not Dead*
6. PANIC! AT THE DISCO *A Fever You Can't Sweat Out*
7. DANIEL POWTER *Daniel Powter*
8. TEDDY GEIGER *Underage Thinking*
9. T.I. *King*
10. BUILT TO SPILL *You In Reverse*



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Music News From Down Under

A roundup of news from Australia

By Jennifer Wilson

The Australian Recording Industry Association and the Phonographic Performance Co. of Australia have announced the members of their 2006 boards of directors. SBME Australia & New Zealand Chairman/CEO Denis Handlin, reelected as Chairman for the eighth consecutive year, heads ARIA's list. He is accompanied by UMA Managing Director George Ash, Origin Recordings Managing Director Philip Mortlock, EMI Music Managing Director John O'Donnell, Rajon COO Ken Outch, WMA President/CEO Ed St. John and SHOCK Records Chairman David Williams.

John O'Donnell returns to the post of PPCA Chairman. Elected to the board are George Ash, One Louder Entertainment's Bill Cullen, Denis Handlin, ABC Music head Clive Hodson, artists Greg Macainsh and Lindy Morrison and Ed St. John.

Stones Roll Into Australia

After months of speculation, The Rolling Stones have confirmed that their current tour, A Bigger Bang, will be coming Down Under! The legends of rock will perform in Sydney April 11 and in Melbourne April 13 before continuing to New Zealand and Europe. Rockabilly outfit The Living End, who just kicked some goals at the recent South By Southwest conference in the States, will be on the bill in Sydney, while brother act Airbourne will be joining the Stones in Melbourne.

Australian government trade organization Austrade announced that it will be supporting a three-day U.K. music festival and conference, the Great Escape, set for May 18-20. The organization — which has already been actively involved in Midem and SXSW this year — has decided to give a helping hand to Aussie artists The Morning After Girls, The Panda Band and The Audreys, who will all be performing at the event.

In a long-awaited decision, the Australian Performing Rights Association has been given the go-ahead by the Australian Competitor & Consumer Commission regarding the re-authorization of collective administration for music performing rights.

ACCC Chairman Graeme Samuel outlined the benefits of having APRA control performing rights within Australia: "It is far more efficient for APRA to administer performing rights than it would be for a number of competing societies to do so. The costs to composers in administering performing rights and monitoring use of works are reduced."

SHOCK Entertainment Group announced a number of key appointments to its management team following the departures of A&R Director Nick Dunshea and Finance Director Vince Donato to run the Mushroom Group's new label, Liberator. Effective immediately, the company's long-time GM, Sam Clarke, has been promoted to the newly created role of Chief Operations Officer. He is joined by former Sony BMG Director/Marketing Marcus Seal, who fills the position of CEO left vacant by Charles Caldas late last year. Several other integral changes have been made to the marketing and sales departments.

Michael Chugg of Chugg Entertainment received one of the touring industry's top honors at the prestigious 18th International Live Music Conference, held recently in London. In a first-time achievement for any Australian promoter, Chugg was awarded Best Promoter (or Promoter's Promoter) with an overwhelming 70% of votes from the 2,500-strong industry crowd.

Presented By Snoop

Internationally renowned hip-hop artist Snoop Dogg has been confirmed as a guest presenter at the upcoming MTV Australia Video Music Awards. Snoop, who has made changes to his New Zealand touring schedule to appear at the awards, will hop on a private plane to Sydney from his final Australian tour date in Brisbane in order to be at the ceremony on April 12 at the Sydney SuperDome.

Also confirmed to present awards are international skateboarding star Danny Way and local up-and-comer Kate Alexa. Dance pop favorites The Rogue Traders, Australian Idol punkster Lee Harding and New Zealand rapper Savage have been added to the growing list of performers for the night, which also features The Darkness, James

Blunt, The Veronicas and End Of Fashion.

The Sydney SuperDome enters a new era, joining with Acer Computer Australia in a re-branding venture that will see the Olympic Park venue change its name for the first time in its history. Effective May 12, the five-year deal will rename the world-class venue Acer Arena.

The winners of the 2006 Professional Development Awards were announced at an event held in Sydney's heritage Mint building. Held every two years, the awards are organized by APRA in the interest of building the careers of promising Australian songwriters.

Winners in each of the six categories are awarded a cash prize of \$10,000, a further \$1,000 to assist in travel costs, a Gibson Les Paul Faded DC guitar and recording time at one of Australia's biggest studios, Trackdown. This year's recipients were chosen from more than 500 applicants and represent a unique cross section of talent from all corners of the country. For more information, visit www.apra.com.au.

Committed To Digital

The announcement of ARIA's 2005 full-year results for Australian net wholesale sales of sound recordings and music videos showed Australia's commitment to a digital future, with digital music sales on the rise and an overall decline in sales for physical formats. Digital music sales rose from approximately \$5 million to almost \$8 million, making up 1.5% of the overall value of the wholesale market. A massive 34% of the increase took place in October 2005, fol-



The Drones

lowing the launch of the iTunes Music Store in Australia.

Sales of full-length CDs dropped 4% in volume and 9.5% in value, and CD singles sales fell by 1.3%. Overall, the report demonstrates that the value of sales so far this year is better than during the same period last year.

ARIA on April 9 launched Australia's first official digital music chart. Branded in accordance with the organization's recently inked deal with Motorola, the chart is named the Motorola ARIA Digital Track Chart. Data will be collected from such major online music services as Apple's iTunes, Bigpond Music, destra Music, ninemsn and Soundbuzz, as well as such key retailers as Leading Edge Music, JB Hi-Fi and Ripit. ARIA plans to integrate digital sales data into the mainstream Motorola ARIA charts by the second half of 2006.

Queensland's Deputy Premier, Treasurer and Minister for State Development, Trade & Innovation, Anna Bligh, has invested \$45,000 to help four Aussie bands participate in the upcoming MUSEXPO event, April 30-May 3. The Boat People, Soma Rasa, Dead Day Sun and Troy 'N' Trevelyn will all make the trek over to Los Angeles to perform in front of influential music-in-



Butterfingers

dustry crowds, in addition to being featured on the MUSEXPO compilation album.

Buzzings

Former member of indie outfit Pretty Violet Stain Shane Nicholson made an instant impression at radio with the first single from his forthcoming solo debut. "I Know What You Need" secured the No. 1 Most Added position in its first week at Australian radio and continues to build at multiple formats.

• After several weeks at radio with their major crossover single "Get Up Outta the Dirt," genre-bounding hip-hopsters Butterfingers have landed the No. 6 Most Added song at radio. Butterfingers are favorites on the live circuit, and their forthcoming album, *The Deeper You Dig*, will be their first on a major label and should see the boys go to the next level both locally and internationally.

• After three top 20 airplay hits, electro-rock outfit The Rogue Traders are riding the most successful wave of their careers via their triple-platinum album *Here Comes the Drums*. With the vocal addition of *Neighbours* actress Natalie Bassingthwaite, the band has appeared at the sold-out Homebake music festival as well as at several high-profile TV and radio stations.

• With a gold No. 1 single already under their belts, dance act TV Rock are the name on everybody's lips! Based in Melbourne, they have set dance floors and radio on fire and will no doubt be a driving force in local commercial dance music over the coming year.

• Winners of the inaugural Australian Music Prize (Australia's answer to the U.K.'s Mercury Music Prize), The Drones have impressed fans and critics alike with their album *Wait Long by the River & the Bodies of Your Enemies Will Float By*. They have seen a massive surge in sales and attention from the press and radio, as well as international media.

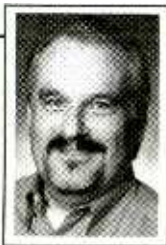
Jennifer Wilson is editor of *The Music Network*, Australia's official music-industry trade publication. TMN provides weekly airplay and sales charts, new-music reviews, industry news and what's hot in the Australian music world. For more information, e-mail info@themusicnetwork.com.au.

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The Digital Future

The more things change, the more they stay the same

By Dave Robbins

I remember very vividly the first time I heard a CD. At that time in radio we were playing carts and tapes on the air, all of which were recorded from a vinyl thing called a record. We all thought records were pretty cool. Maybe you remember this too.

I listened to the first cut on the CD, and at that moment I knew that the game had changed forever. The sound was so good, the reproduction so transparent, and the quality was like someone had removed a pair of earmuffs I had been wearing and, for the first time, I was actually hearing the music.

It was a life-changing moment. With trembling hands I put the headphones down as the demonstration guy said confidently, "Well, what did you think of it?"

"Blown away" would be an understatement. I managed to say, "Uhhh ... ummm ... how do I get one of these things?" The price tag? Twelve hundred dollars, and the unit was the size of a small coffee table. I held off as long as I could, which was extremely painful, but, in 1981 dollars, that was a huge amount of money. I think my first CD player cost about \$400.



Dave Robbins

The Modern World

Fast-forward 25 years. My 14-year-old son, Daniel, has never played a record and has no idea what he would do with one, except maybe use it as a Frisbee — which, by the way, he has asked to do.

According to him, it's an antiquated form of technology that belongs in a museum. "You guys actually used those things?" he asks in disbelief, shaking his head.

My son Daniel communicates with me by text message, sends me e-mails and has zero patience for something that doesn't give him instant gratification. But he does love radio.

Cell phones have been around since long before his birth. He has no memory of being in a house without at least two PCs, and he is growing up communicating with his friends via IM and X-Box Live. God forbid we ever lose broadband Internet access at our house — we'd actually be forced to talk to one another face to face.

Daniel communicates with me by text message, sends me e-mails and has zero patience for something that doesn't give him instant gratification. But he does love radio. I'm starting to think it's kind of a personal connection with him.

Loves radio? At 14? You mean the thing that all the naysayers will tell you has big problems? It's all iPod and other media, right? Wrong. I have to laugh at all those messages of doom. As much as the spin doctors of other mediums may try to knock radio around for their own selfish gain, kids still use the radio, and that's good news for the future.

"But wait," you're saying. "Maybe he loves radio because he's the son of a guy in radio."

Wrong again. I have had the opportunity to travel with many of his friends in the car. Most want to hear WBBM (B96)/Chicago, and they love it when the No. 1 song comes on.

Yes, they know all the words. Yes, they love the music. A few of the boys try to be cool and say they like Classic Rock, but I remember saying that at age 14 as well. It's a boy thing.

Play My Favorites

When we were kids we used cassette recorders to tape our favorite music. Daniel uses an iPod, and there is no difference, except that the iPod is easier to use, takes less time to put the music onto and sounds better.

Outside of those three very simple things, everything else is the same. And, having now lived through two new generations of kids coming up, it's the same each time.

Kids are impacted by and through the rotation of hits. Over and over and over again. One medium does this very well: radio. When Daniel has a favorite song in his possession, you know what he does with it? He plays it over and over.

Wait a minute, we did that as kids in the '70s. Everything changes, but nothing really changes if you put it into perspec-

tive. The world changes and becomes a more complicated place, but the consumption of music is still very basic: Play my favorites, and I will buy and listen to them.

Just look at my iTunes bill, and you will see that instead of plunking down 77 cents for a song on 45 and recording it onto a cassette recorder, Daniel is plunking down 99 cents and downloading a song to his iPod. It's exactly the same thing. Exactly.

I would buy my favorite song, tape it, listen to it over and over again, and then go back to the radio for more, and Daniel is doing the same thing.

Just as the cassette player did not disrupt radio listening (I remember hearing that cassette players in cars would kill radio), the iPod is a good thing. You have to use radio to hear and fall in love with the songs that you download. Same as the Walkman about 20 years ago. Nobody does music programming better than radio.

Behold HD Radio

And now there's this new thing called HD Radio. Content is what will drive future listening to radio, not technology. Even though audio quality means everything to an audio geek like me, I fully appreciate that it means absolutely nothing to the next guy. But that next guy will understand that he can hear more of his favorite stuff on a device that has multiple channels and offers continuous data benefits as well.

I took an HD radio to Columbia College here in Chicago, handed it to a professor and said, "Have your students listen to this and send me their thoughts." I gave them no instruction, just, "Here it is. Try to figure it out."

The last time I had an "Oh, wow" experience with a device was the CD player. The same thing happened when I heard HD Radio.

The students got it and loved it. Everybody wanted to know how to get one. These are 18-22-year-olds. I got 50 reports back telling me their thoughts on the HD radio. Fascinating information. But these kids are smart. They get it.

Here's something else you'll love: My son understands HD Radio. He is in tune with the concept, gets the whole choice and extra-content thing and has no problem figuring out how it will fit into his world. He wants a more portable HD radio. Hang on, kid, it's coming.

The best part of this is that radio now has a wonderfully bright future to look forward to. The last time I had an "Oh, wow" experience with a device was the CD player. The same thing happened when I heard HD Radio. This changes the game forever, much the way HDTV changes TV and raises the bar to a whole new level.

Radio is a growth medium again as it joins the digital age. We have the technology at our fingertips to make radio the best medium available to consumers. Now it is up to us to provide the content to make that happen.

Suddenly, radio is digital, offers a wide range of choices and is comparable in scope to any device out there today. HD is basically streaming audio over a really big wireless system that is already in place all across America.

Think of it that way, and you see the bright future we have. You may have heard of a broadband "cloud," and the biggest and best broadband cloud out there is digital radio. The uses and applications are unlimited.

A Growth Medium

Radio is a growth medium again as it joins the digital age. It is getting better every day. We have the technology at our fingertips to make radio the best medium available to consumers. Now it is up to us to provide the content to make that happen.

Radio companies are coming together in ways we never before imagined in a cooperative effort to roll out hundreds of extra HD channels for listeners and advertisers. In every case, when selecting formats, the charge we are given is to make the radio dial as diverse as we possibly can for the consumer.

Audiences that were never before reachable can now be tapped because digital radio is an interesting and highly diverse place for content.

By the way, the HD2 stations on the air today sound fabulous and are true pioneers. Your patience and hard work will pay off. You will see the rewards.

Years from now, when your sons and daughters and their sons and daughters are listening to digital radio, grooving to the latest songs of their time and using HD for all the extra data streams and services it can provide, you will say, "Wow, I remember when that whole thing started."

I invite you to go to www.hdradio.com and check it out. It's all there, it's all digital, and it's all very, very cool. It's radio for a whole new generation.

Dave Robbins is VP/GM of WUSN/Chicago and CBS Radio/Director Digital Programming. Contact him at 312-870-6421 or dave.robbs@cbsradio.com.

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	SEAN PAUL Temperature (VP/Atlantic)	8190	+439	597368	12	117/0
4	2	RIHANNA SOS (Def Jam/IDJMG)	8130	+385	556579	12	120/0
2	3	NATASHA BEDINGFIELD Unwritten (Epic)	7904	+55	521198	23	120/0
1	4	MARY J. BLIGE Be Without You (Geffen)	7819	-365	518911	13	116/0
5	5	JAMES BLUNT You're Beautiful (Custard/Atlantic)	6386	-465	429029	15	118/0
6	6	KELLY CLARKSON Walk Away (RCA/RMG)	6208	-212	370570	16	118/0
12	7	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	6090	+1561	499604	8	118/6
9	8	DANIEL POWTER Bad Day (Warner Bros.)	5941	+1286	363827	7	116/1
7	9	CASCADA Everytime We Touch (Robbins)	4776	-331	318405	16	115/0
11	10	STAIN'D Right Here (Flip/Atlantic)	4718	+143	247705	19	99/0
8	11	BEYONCE' Check On It (Sony Urban/Columbia)	4055	-636	236049	23	118/0
13	12	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	4054	-248	244409	12	113/0
15	13	NICKELBACK Savin' Me (Roadrunner/IDJMG)	4053	+188	195548	10	106/0
16	14	PUSSYCAT DOLLS f/WILL.I.A.M Beep (A&M/Interscope)	4010	+153	231758	14	112/1
14	15	FALL OUT BOY Dance, Dance (Island/IDJMG)	3494	-627	267685	20	117/0
10	16	NE-YO So Sick (Def Jam/IDJMG)	3427	-1208	214855	17	117/0
17	17	ALL-AMERICAN REJECTS Dirty Little Secret (Doghouse/Interscope)	3221	-337	208994	34	113/0
18	18	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	2926	-471	134311	13	110/0
23	19	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	2906	+354	153431	6	112/8
19	20	CHRIS BROWN f/JUELZ SANTANA Run It (Jive/Zomba Label Group)	2884	-151	170957	29	118/0
25	21	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	2868	+365	156239	7	93/7
33	22	FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	2709	+1268	204037	3	109/19
24	23	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	2685	+194	130524	12	100/2
26	24	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	2640	+262	136539	6	100/5
27	25	BO BICE The Real Thing (RCA/RMG)	2547	+319	114226	15	97/5
28	26	NE-YO When You're Mad (Def Jam/IDJMG)	2404	+470	171783	5	96/6
22	27	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	2360	-216	140489	16	105/0
21	28	NELLY Grillz (Derry/Fo' Reel/Universal)	2280	-511	112023	17	104/0
31	29	DADDY YANKEE Rompe (El Cartel/Interscope)	2123	+416	173464	6	79/7
30	30	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2041	+198	99794	7	64/2
37	31	MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	1789	+550	112063	3	88/11
29	32	BLACK EYED PEAS Pump It (A&M/Interscope)	1752	-201	124244	17	101/0
34	33	FRAY Over My Head (Cable Car) (Epic)	1700	+309	52991	8	74/10
36	34	ROB THOMAS Ever The Same (Atlantic)	1280	-12	42108	10	53/0
35	35	JUELZ SANTANA There It Go (The Whistle Song) (Diplomat/Def Jam/IDJMG)	1215	-124	96621	19	92/0
38	36	BLACK EYED PEAS Gone Going (A&M/Interscope)	1052	+101	39613	4	53/1
32	37	PINK Stupid Girls (LaFace/Zomba Label Group)	1010	-538	49454	11	105/0
42	38	ANNA NALICK Breathe (2 AM) (Columbia)	935	+118	49644	7	43/2
46	39	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	881	+217	56861	3	35/11
41	40	HOOBASTANK If I Were You (Island/IDJMG)	856	+3	22521	5	55/0
45	41	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal)	841	+126	75758	6	55/2
43	42	ALY & A.J. Rush (Hollywood)	839	+53	20600	6	49/0
47	43	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	818	+254	50902	3	36/5
40	44	MATISYAHU King Without A Crown (Or Music/Epic)	812	-105	45780	7	51/0
48	45	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	729	+218	26093	2	40/3
44	46	BOW WOW Fresh Azimiz (Sony Urban/Columbia)	723	-4	35946	5	28/0
39	47	RAY J One Wish (Knockout/Sanctuary)	658	-211	70092	19	83/0
49	48	KEYSHIA COLE Love (A&M/Interscope)	594	+88	27951	3	34/7
Debut	49	FIELD MOB f/CIARA So What (DTP/Geffen)	516	+175	35792	1	23/7
Debut	50	COLDPLAY Talk (Capitol)	490	+74	10929	1	28/3

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
YELLOWCARD Rough Landing, Holly (Capitol)	24
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	19
BLUE OCTOBER Hate Me (Universal Motown)	17
MARIO VAZQUEZ Gallery (Arista/RMG)	16
RIHANNA Unfaithful (Def Jam/IDJMG)	15
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	11
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	11
FRAY Over My Head (Cable Car) (Epic)	10
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	8

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+1561
DANIEL POWTER Bad Day (Warner Bros.)	+1286
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	+1268
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	+550
NE-YO When You're Mad (Def Jam/IDJMG)	+470
SEAN PAUL Temperature (VP/Atlantic)	+439
DADDY YANKEE Rompe (El Cartel/Interscope)	+416
RIHANNA SOS (Def Jam/IDJMG)	+385
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	+365
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+354

NEW & ACTIVE

HAWTHORNE HEIGHTS Saying Sorry (Victory)	Total Plays: 412, Total Stations: 32, Adds: 1
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	Total Plays: 405, Total Stations: 15, Adds: 6
FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	Total Plays: 388, Total Stations: 26, Adds: 5
BODYROCKERS I Like The Way (Universal Republic)	Total Plays: 365, Total Stations: 13, Adds: 1
RIHANNA Unfaithful (Def Jam/IDJMG)	Total Plays: 348, Total Stations: 28, Adds: 15
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	Total Plays: 310, Total Stations: 19, Adds: 1
T.J. What You Know (Grand Hustle/Atlantic)	Total Plays: 309, Total Stations: 12, Adds: 3
JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood)	Total Plays: 301, Total Stations: 24, Adds: 6
MARCOS HERNANDEZ The Way I Do (Ultrax/TVT)	Total Plays: 291, Total Stations: 18, Adds: 0
CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	Total Plays: 282, Total Stations: 21, Adds: 7

Songs ranked by total plays

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

120 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc. © 2006 Radio & Records.



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R&R CHR/POP TOP 50 INDICATOR

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	RIHANNA SOS (Def Jam/IDJMG)	3725	+71	4965	11	59/0
1	2	MARY J. BLIGE Be Without You (Geffen)	3642	-202	4775	13	57/0
4	3	KELLY CLARKSON Walk Away (RCA/RMG)	3273	-188	2903	15	57/0
3	4	JAMES BLUNT You're Beautiful (Custard/Atlantic)	3232	-315	3123	14	56/0
5	5	NATASHA BEDINGFIELD Unwritten (Epic)	3136	-119	4203	23	53/0
6	6	SEAN PAUL Temperature (VP/Atlantic)	3097	+206	2716	10	54/1
9	7	DANIEL POWTER Bad Day (Warner Bros.)	2782	+515	3928	7	58/1
7	8	CASCADA Everytime We Touch (Robbins)	2483	-169	2595	15	52/0
12	9	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	2472	+424	4155	7	57/1
8	10	STAIN'D Right Here (Flip/Atlantic)	2405	-25	1068	19	51/0
10	11	NICKELBACK Savin' Me (Roadrunner/IDJMG)	2222	+148	1336	10	56/0
13	12	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	2064	+77	2805	12	52/0
16	13	PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	1710	-105	1652	14	53/1
19	14	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	1645	+240	2581	6	52/3
20	15	ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	1621	+219	1251	7	49/1
14	16	FALL OUT BOY Dance, Dance (Island/IDJMG)	1605	-307	848	20	41/0
15	17	BEYONCÉ Check On It (Sony Urban/Columbia)	1594	-279	920	22	42/0
11	18	NE-YO So Sick (Def Jam/IDJMG)	1578	-488	1914	16	43/0
17	19	SAVING JANE Girl Next Door (Universal Republic)	1495	-50	743	26	39/0
18	20	ALL-AMERICAN REJECTS Dirty Little Secret (Doghouse/Interscope)	1356	-181	892	34	39/0
23	21	NE-YO When You're Mad (Def Jam/IDJMG)	1278	+218	2552	5	48/4
24	22	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	1270	+241	1788	6	44/1
22	23	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	1177	+60	448	11	41/1
27	24	BO BICE The Real Thing (RCA/RMG)	1138	+204	991	12	36/1
21	25	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	1052	-286	1288	13	36/1
37	26	FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	1031	+601	1177	2	45/10
29	27	MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	928	+242	2401	3	44/8
26	28	NELLY Grillz (Derry/Fo' Reel/Universal)	805	-157	1450	17	30/0
31	29	FRAY Over My Head (Cable Car) (Epic)	731	+76	235	6	30/1
34	30	BLACK EYED PEAS Gone Going (A&M/Interscope)	697	+140	1752	3	32/3
33	31	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	697	+50	1208	5	30/3
35	32	DADDY YANKEE Rompe (El Cartel/Interscope)	675	+119	1467	5	33/5
25	33	PINK Stupid Girls (LaFace/Zomba Label Group)	658	-310	121	11	23/0
30	34	ROB THOMAS Ever The Same (Atlantic)	642	-28	149	14	27/0
28	35	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	598	-156	258	15	23/0
32	36	BLACK EYED PEAS Pump It (A&M/Interscope)	528	-122	329	16	18/0
36	37	HOOBASTANK If I Were You (Island/IDJMG)	462	-7	168	5	24/1
43	38	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	374	+119	647	2	22/7
38	39	ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal)	372	+24	284	8	20/3
41	40	ALY & A.J. Rush (Hollywood)	314	+43	72	3	15/0
45	41	ANNA NALICK Breathe (2 AM) (Columbia)	312	+69	50	4	12/2
Debut	42	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	303	+111	659	1	18/7
39	43	CHRISTEN J First In Line (Crystal Teardrop)	289	-12	292	7	11/0
42	44	CRINGE On And On (Listen)	261	-5	148	6	12/1
48	45	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	248	+40	162	4	13/4
40	46	MATISYAHU King Without A Crown (Or Music/Epic)	230	-54	28	4	14/1
47	47	RICKI ERIK All Nite Long (Realm/Pyramid)	222	+9	144	4	10/0
49	48	BOW WOW Fresh Azimiz (Sony Urban/Columbia)	216	+10	556	2	12/0
50	49	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	215	+14	68	2	10/0
46	50	RAY J One Wish (Knockout/Sanctuary)	204	-24	1170	20	8/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	10
RIHANNA Unfaithful (Def Jam/IDJMG)	10
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	8
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	7
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	7
FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	6
DADDY YANKEE Rompe (El Cartel/Interscope)	5
NE-YO When You're Mad (Def Jam/IDJMG)	4
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	4
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	3
BLACK EYED PEAS Gone Going (A&M/Interscope)	3
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	3
ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal)	3
MARIO VAZQUEZ Gallery (Arista/RMG)	3
ANNA NALICK Breathe (2 AM) (Columbia)	2
FIELD MOB f/CIARA So What (DTP/Geffen)	2
KEYSHIA COLE Love (A&M/Interscope)	2
BLUE OCTOBER Hate Me (Universal Motown)	2
PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FORT MINOR f/HOLLY BROOK Where'd You Go (Warner Bros.)	+601
DANIEL POWTER Bad Day (Warner Bros.)	+515
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+424
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	+242
BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)	+241
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	+240
ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope)	+219
NE-YO When You're Mad (Def Jam/IDJMG)	+218
SEAN PAUL Temperature (VP/Atlantic)	+206
BO BICE The Real Thing (RCA/RMG)	+204
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+148
BLACK EYED PEAS Gone Going (A&M/Interscope)	+140
DADDY YANKEE Rompe (El Cartel/Interscope)	+119
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	+119
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	+111
FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	+93
FIELD MOB f/CIARA So What (DTP/Geffen)	+80
CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	+77
FRAY Over My Head (Cable Car) (Epic)	+76
RIHANNA SOS (Def Jam/IDJMG)	+71
ANNA NALICK Breathe (2 AM) (Columbia)	+69
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+60
FRANKIE JORDAN Once Again (Curb/Reprise)	+51
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	+50
YOUNG JEEZY My Hood (Def Jam/IDJMG)	+48
HAWTHORNE HEIGHTS Saying Sorry (Victory)	+46
ALY & A.J. Rush (Hollywood)	+43
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+40
T.I. What You Know (Grand Hustle/Atlantic)	+34
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+26

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America's Best Testing CHR/Pop Songs 12+ For The Week Ending 4/14/06

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
DANIEL POWTER Bad Day (Warner Bros.)	4.06	4.06	93%	21%	4.34	3.86	4.27
ALL-AMERICAN REJECTS Move... (Doghouse/Interscope)	3.94	3.94	82%	17%	4.38	3.90	3.36
KELLY CLARKSON Walk Away (RCA/RMG)	3.91	4.02	98%	32%	3.77	3.75	4.20
NICKELBACK Savin' Me (Roadrunner/IDJMG)	3.82	3.73	88%	18%	3.94	3.72	3.92
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	3.80	3.82	93%	23%	4.14	3.85	3.34
T. GEIGER For You I Will... (Columbia/Sony BMG)	3.77	3.72	79%	18%	4.12	3.81	3.59
NATASHA BEDINGFIELD Unwritten (Epic)	3.76	3.82	97%	39%	3.77	3.77	3.87
RIHANNA SOS (Def Jam/IDJMG)	3.72	3.78	96%	34%	3.96	3.41	3.70
PINK Stupid Girls (LaFace/Zomba Label Group)	3.71	3.68	97%	27%	3.68	3.67	3.89
BO BICE The Real Thing (RCA/RMG)	3.68	3.60	87%	22%	3.63	3.72	4.20
STAIN'D Right Here (Flip/Atlantic)	3.67	3.50	88%	27%	3.82	3.59	3.77
ALL-AMERICAN REJECTS Dirty Little... (Doghouse/Interscope)	3.66	3.68	99%	48%	3.78	3.67	3.57
SAVING JANE Girl Next Door (Universal Republic)	3.65	3.72	85%	27%	3.76	3.65	3.68
FALL OUT BOY Dance, Dance (Island/IDJMG)	3.61	3.64	96%	48%	3.99	3.66	3.42
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	3.61	-	76%	17%	3.80	3.53	3.91
JAMES BLUNT You're Beautiful (Custard/Atlantic)	3.59	3.66	99%	45%	3.57	3.44	3.87
CASCADA Everytime We Touch (Robbins)	3.57	3.83	94%	38%	3.96	3.34	3.14
MARY J. BLIGE Be Without You (Geffen)	3.52	3.43	96%	44%	3.48	3.51	3.51
BLACK EYED PEAS Pump It (A&M/Interscope)	3.42	3.34	96%	42%	3.38	3.16	3.56
PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	3.41	3.37	93%	38%	3.80	3.33	3.10
SEAN PAUL Temperature (VP/Atlantic)	3.33	3.44	94%	42%	3.79	3.21	3.37
NE-YO So Sick (Def Jam/IDJMG)	3.15	3.22	95%	58%	3.41	3.07	3.12
EMINEM f/N.DOGG Shake That (Shady/Aftermath/Interscope)	3.15	3.05	94%	43%	3.55	3.10	3.45
C. BROWN f/J. SANTANA Run It (Jive/Zomba Label Group)	3.14	3.13	96%	59%	3.46	2.93	3.25
BEYONCÉ Check On It (Sony Urban/Columbia)	3.10	3.17	98%	64%	2.87	3.07	3.26
NELLY Grillz (Derrty/Fo' Reel/Universal)	3.00	2.86	94%	56%	3.56	2.87	2.80
C. BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	2.98	2.90	90%	44%	3.53	2.83	2.85
T-PAIN f/M. JONES I'm N Luv... (Jive/Zomba Label Group)	2.78	2.58	91%	57%	3.44	2.41	2.73
BUBBA SPARXXX... Ms. New... (Purple Ribbon/Virgin)	2.78	2.79	70%	36%	3.53	2.48	2.38

Total sample size is 336 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	RIHANNA SOS (Def Jam/IDJMG)	538	+40	10	11/0
2	2	SEAN PAUL Temperature (VP/Atlantic)	418	+21	14	10/0
3	3	MARY J. BLIGE Be Without You (Geffen)	380	-5	11	9/0
8	4	PUSSYCAT DOLLS f/WILL.I.AM Beep (A&M/Interscope)	365	+41	8	6/0
5	5	NICKELBACK Savin' Me (Roadrunner/EMI Music Canada)	365	+12	13	10/0
4	6	NATASHA BEDINGFIELD Unwritten (Sony BMG)	365	-20	16	11/0
9	7	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Sony BMG)	348	+51	5	7/0
6	8	KELLY CLARKSON Walk Away (Sony BMG)	324	-8	12	10/0
10	9	JAMES BLUNT You're Beautiful (Custard/Atlantic)	277	-13	22	8/0
7	10	PINK Stupid Girls (LaFace/Zomba Label Group)	266	-60	10	12/0
12	11	CASCADA Everytime We Touch (Robbins)	254	-16	9	4/0
11	12	FALL OUT BOY Dance, Dance (Island/IDJMG)	251	-23	14	9/0
15	13	MADONNA Sorry (Warner Bros.)	245	-16	13	10/0
14	14	ROSETTE Uh-Oh (Shred/RockSTAR/Nevada)	244	-17	7	6/0
20	15	SOITS XL Play (Universal Music Canada)	242	+48	3	7/0
13	16	HEDLEY Trip (Universal Music Canada)	229	-38	15	10/0
16	17	NE-YO So Sick (Def Jam/IDJMG)	223	+1	15	7/0
22	18	MOBILE Out Of My Head (Universal Music Canada)	212	+22	3	9/0
19	19	CHRIS BROWN Yo (Excuse Me Miss) (Sony BMG)	208	+13	6	5/0
21	20	EMINEM f/N.DOGG Shake That (Shady/Aftermath/Interscope)	193	0	11	5/0
26	21	ALL-AMERICAN REJECTS Move... (Doghouse/Interscope)	191	+41	3	7/0
25	22	T.GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	161	+6	4	5/0
18	23	CARL HENRY Little Mama (DEP/Universal)	159	-38	6	6/0
24	24	JAMES BLUNT Wisemen (Custard/Atlantic)	156	-2	2	5/0
Debut	25	NE-YO When You're Mad (Def Jam/IDJMG)	152	+35	1	5/1
23	26	RELIENT K Who I Am Hates Who I've Been (Gotee/Capitol)	144	-17	11	6/0
Debut	27	B. SPARXXX f/YING YANG...Ms... (Purple Ribbon/Virgin)	142	+41	1	4/1
-	28	COLDPLAY Talk (Capitol)	142	+23	12	5/0
29	29	BIANCA Vegas (RockSTAR/Nevada)	130	-10	9	6/0
Debut	30	NICK LACHEY What's Left Of Me (Sony BMG)	128	+17	1	3/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. * Indicates Canon.

ON THE RISE

ARTIST: **Bubba Sparxxx**
 LABEL: **Purple Ribbon/Virgin**
 BY **MIKE TRIAS**/ASSOCIATE EDITOR

“Booty booty booty booty rockin’ everywhere,” says Bubba Sparxxx in “Ms. New Booty,” featuring Ying Yang Twins, and that ain’t no joke. The track is rockin’ everywhere on the charts: No. 4 at both Rhythmic and Urban, and rising fast to No. 21* at Pop. The song is also a favorite in the clubs, and it certainly isn’t an accident that the Mr. Collipark-produced cut is also a strip-club anthem.

“Mr. Collipark called up to the studio and was like, ‘Tell Bubba to come over to the strip club up the street,’” Sparxxx tells R&R. “So I went up there, and he was like, ‘I wanted to come in here and set the vibe. This is how the record needs to be.’ So we sat in the strip club, looked at some scenery for a couple of hours, then went back, and it came naturally.”

“Ms. New Booty” is from Sparxxx’s third album, *The Charm*, which features producers Timbaland, Organized Noize,



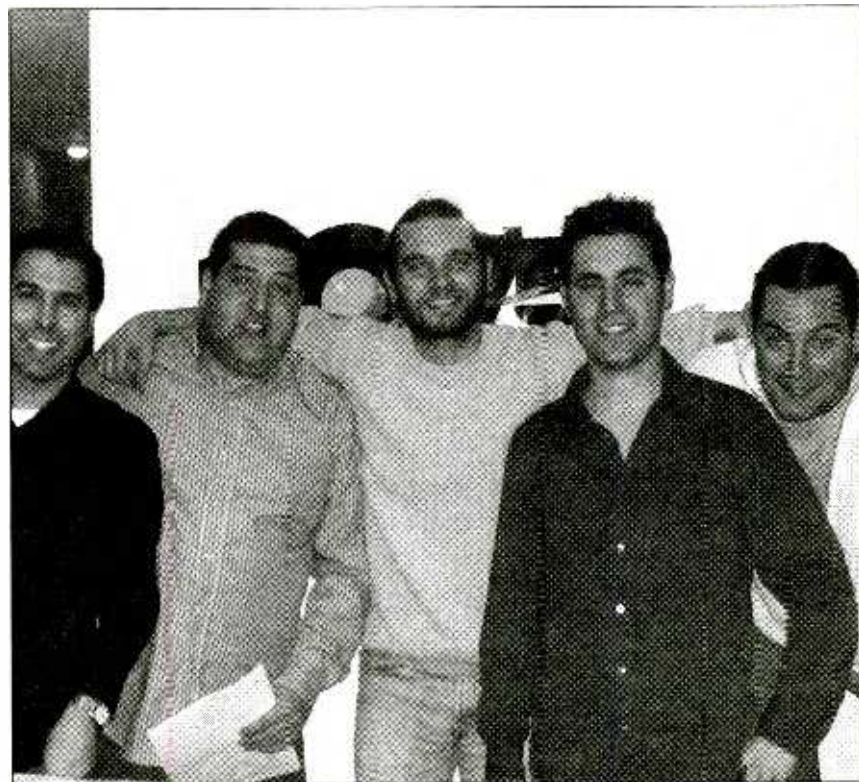
OutKast’s Big Boi, Heatmakers and more. “I named it *The Charm* because the third time is the charm, in the sense that I feel like I cracked my code,” says Sparxxx. “I reached the point where I understood what people liked from me and what people wanted to hear from me.”

“A lot of times I think rappers make a mistake. Your perception of yourself isn’t necessarily what the world’s perception of you is. Sometimes you gotta realize what the world’s perception of you is and make the best of it.”

While the song is heating up the clubs and the charts, the video has also garnered much attention. The comedic clip features Sparxxx in an infomercial selling the Ms. New Booty product — a box that, when opened, instantly enhances a woman’s backside and causes it to shake to the beat.

Meanwhile, the song’s associated website (www.msnewbooty.com), which was the headquarters for a risqué contest to crown Ms. New Booty, has come under fire.

“My opinion is, if you’re worried about ‘Ms. New Booty’ and anything attached to it — the video, the website, whatever — you just got entirely too much time on your hands,” says Sparxxx. “There are so many other pertinent issues that we’re facing in this world right now that people should be focused on.”



THE REAL THING HEADS TO GREENSBORO American Idol Bo Bice stopped by WKZL/Greensboro to chill with his homies at the Dick Broadcasting complex. Seen here are (l-r) RCA’s Andrew Berkowitz, WKZL Asst. PD/midday dude Mike Klein, Bice, WKZL PD/afternoon driver Jason Goodman and RCA’s Damien Sabatello.



DARNELLA DUNHAM
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The World's First DVD Turntable

The future of audiovisual entertainment

Pioneer has created DVJ-X1, the world's first DVD turntable. This revolutionary piece of equipment allows DJs to bring a video element to their sets. This week WPOW (Power 96)/Miami's DJ Fingaprintz and WWPR (Power 105.1)/New York's and WZHT (Hot 105)/Montgomery, AL's Chuck Dogg talk about what the DVJ-X1 has to offer.

It's becoming more and more common to see video screens in nightclubs, and the DVJ-X1 lets the DJ put images up on that screen and manipulate them just like they manipulate the music.

"It's cool because it takes the DVD to the next level," says DJ Fingaprintz. "If you scratch or cue it back, it rewinds in perfect time, so it's like you're actually scratching the video."

Cutting, scratching and other DJ tricks are fun to watch on screen; however, in order to do these tricks, you've got to have two of the units, and with the DVJ-X1 selling for slightly over \$3,000, most club owners aren't willing to spring for them yet.

"A lot of clubs don't have it, unless they're a very high-end club," says Chuck.

"That's the one issue right now: A lot of clubs aren't equipped to be able to use it."

DJ Fingaprintz says, "A club that has video screens would be the perfect setup for it. It's a little pricey for an average guy to use it at home."



Pioneer DVJ-X1

Multiple Uses

But there are uses for the DVJ-X1 outside of clubs. "It's pioneering for the future," says Chuck. "For instance, Internet radio stations may want to integrate video into their shows and do their own mix shows online. I'm sure that iTunes, if they haven't started doing it already, will soon

be able to incorporate video when people are doing their podcasts.



Chuck Dogg

"It is the wave of the future, and it will help a lot of mobile DJs who integrate video into their sets when they do parties and high school or college events. I'm sure people will want to pay for it because it's a visual, as opposed to just an audio, experience."

DJ Fingaprintz says, "If a person is just starting to use the Pioneer, it takes a while to get used to compared to a turntable. But once you get the feel of it, it's acceptable."

Another use is for radio-station concerts and events. In between artist performances a DJ usually takes the stage to keep the crowd entertained. Having a video aspect to the presentation would help keep the audience engaged.

The DVJ-X1 could also bring a fresh element to music-video programming, because it's a different way to present music videos.

The Features

The DVJ-X1 has a few features that are worth getting excited about. "You can set three points for where you want the DVD to start," Chuck says. "Another feature that's really hot is that it will remember what you played."

"You use an SD card, which is like a media card, so you can recall your whole



GOOD MORNING, MADISON! This month WKPO (Hot 105.9)/Madison debuted its brand-new morning show, hosted by (l-r) ST, Melissa and DJ Triple XXX. ST moves from nights, Melissa worked her way up as an intern and DJ Triple X moves from middays.



CHEAPER BY THE DOZEN A&M artists Black Eyed Peas and Pussycat Dolls made a stop in San Antonio this month for their Honda Civic Tour, and KBBT (98.5 The Beat)/San Antonio staff members took advantage of a photo op with all six PCDs. Pictured (l-r) are PCD Melody, Beat night show host Hamm, PCDs Jessica and Ashley, DJ Ocean, PCD Nicole, Beat PD Cindy Hill, PCD Kimberly, Beat swing jock Nikki and midday personality Valencia, PCD Carmit and Beat APD/afternoon host Romeo.

set later and the different saved points on each song. You can do loops on it and save them and have that continue to run while you're cuing up something else."

The DJ is able to adjust the speed of the track to make seamless blends, and the quick-start feature allows the song to begin playing less than 0.01 seconds after the play button is pressed.



The DVJ-X1 was also designed to resist skipping and vibration by incorporating the same technology used in Pioneer's car audio. The floating mechanism prevents minor bumps from interrupting or disturbing the DVD in play.

The jog dial and touch sensors allow the DJ to instantly stop and start with the same ease he would have with turntables. And the hyper-jog mode makes it possible to double the image and sound or speed.

The vinyl mode makes DJ tricks like scratching and playing in reverse easy. "And when you scratch a song, the video scratches with it in real time," says Chuck.

The Next Level

To take things a little further, instead of submitting audio airchecks to club promoters and radio PDs, mixers could use

"When you scratch a song, the video scratches with it in real time."

Chuck Dogg

the DVJ-X1 to create audio-video airchecks to help them stand out from the crowd.

"If DJs really thought ahead, they would put their own DVD presentations together right now," says Dogg.

While the DVJ-X1 has many positive aspects, there are a few drawbacks, besides the fact that many clubs can't afford it yet.

"The platter doesn't spin like an actual record," says DJ Fingaprintz.

Chuck says, "There are some DVDs that aren't compatible with the unit and can't be played on it."

Also, with the advent of Serato products, DJs no longer have to carry vinyl or CDs to gigs, so some may be reluctant to carry DVDs for the DVJ-X1.

Despite these minor shortcomings, however, Chuck is still a fan of the unit. "It's just another way to have more creativity. It has to expand your level of creativity. If it doesn't, what's the purpose of all this technology?"



JAMAICA'S LATEST EXPORT Cherry/Universal recording artist Tami Chynn (l) recently stopped by KDON (102.5)/Monterey. Here she is with KDON APD/afternoon personality/Promotions Director Eric "The Funky 1."

April 21, 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	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	5652	-278	559774	15	81/0
3	2	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	5601	+728	474899	14	79/1
2	3	SEAN PAUL Temperature (VP/Atlantic)	5005	-148	466847	16	80/0
4	4	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	4536	-56	394130	18	81/0
9	5	T.I. What You Know (Grand Hustle/Atlantic)	4233	+711	455799	8	80/5
8	6	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	4107	+408	327374	9	75/1
5	7	MARY J. BLIGE Be Without You (Geffen)	4059	-481	363495	20	84/0
7	8	KEYSHIA COLE Love (A&M/Interscope)	3602	-268	294625	11	68/1
6	9	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	3538	-525	253962	16	81/0
11	10	E-40 Tell Me When To Go (Reprise/BME)	3380	+130	236877	13	66/1
10	11	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	2885	-409	218882	17	81/0
15	12	NE-YO When You're Mad (Def Jam/IDJMG)	2638	+323	251949	7	76/1
18	13	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	2562	+402	230861	9	65/4
12	14	NE-YO So Sick (Def Jam/IDJMG)	2553	-352	270507	21	80/0
16	15	RIHANNA SOS (Def Jam/IDJMG)	2396	+113	154163	11	55/0
19	16	50 CENT f/OLIVIA Best Friend (G-Unit/Interscope)	2330	+216	243941	11	58/3
21	17	FIELD MOB f/CIARA So What (DTP/Geffen)	2327	+259	175587	7	64/5
17	18	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	2213	+44	183576	9	64/4
20	19	DADDY YANKEE Rompe (El Cartel/Interscope)	2048	-52	156455	15	47/1
14	20	BEYONCE' Check On It (Sony Urban/Columbia)	2031	-292	174523	22	73/0
24	21	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	1867	+513	151363	5	42/5
13	22	BOW WOW Fresh Azimiz (Sony Urban/Columbia)	1860	-564	141392	20	73/0
23	23	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	1688	+183	178546	7	63/6
22	24	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	1531	-267	218701	19	71/0
31	25	CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	1475	+362	131673	5	26/7
27	26	PAULA DEANDA f/BABY BASH Doing Too Much (Arista)	1456	+280	89714	7	50/3
30	27	RAY J What I Need (Knockout/Sanctuary)	1200	+69	85736	6	55/2
32	28	YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	1198	+208	112166	4	41/7
28	29	NICK CANNON Dime Piece (Motown/Universal)	1114	-42	52495	6	54/0
26	30	BUSTA RHYMES Touch It (Aftermath/Interscope)	1035	-172	146177	19	52/0
35	31	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	940	+203	162543	3	29/6
25	32	YING YANG TWINS & BUN B Git It (Rap-A-Lot/Asylum/TVT)	935	-323	68918	13	55/0
33	33	TOO SHORT Blow The Whistle (Short/Jive/Zomba Label Group)	921	+46	66355	6	38/0
39	34	MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	917	+349	48055	2	51/7
45	35	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	846	+396	107185	2	54/14
29	36	LIL ROB Bring Out The Freak In You (Upstairs)	817	-338	55075	20	37/0
34	37	EMINEM f/NATE DOGG Shake That (Shady/Aftermath/Interscope)	782	-76	68893	17	41/0
40	38	E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME)	699	+152	80074	3	6/1
37	39	MARY J. BLIGE Enough Cryin' (Geffen)	684	+99	110456	3	24/8
38	40	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	664	+90	65179	3	28/2
36	41	LL COOL J f/JENNIFER LOPEZ Control Myself (Def Jam/IDJMG)	599	-81	60244	13	54/0
42	42	DJ KHALED Holla At Me (Terror Squad/Koch)	578	+48	59625	3	30/5
Debut	43	T.I. Why You Wanna (Grand Hustle/Atlantic)	563	+321	93295	1	27/9
47	44	AK'SENT f/BEENIE MAN Zingy (Capitol)	547	+120	20799	2	32/3
41	45	LIL' WAYNE Hustler Musik (Cash Money/Universal)	539	-4	47212	6	29/1
46	46	JUVENILE What's Happenin' (Atlantic)	535	+88	46481	2	27/2
Debut	47	Q AMEY f/JAZZE PHA Forever Girl (BlackGround/Universal)	462	+103	39620	1	28/3
Debut	48	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	455	+192	26405	1	39/4
43	49	REMY MA Conceited (SRC/Universal)	452	-46	47803	4	12/0
Debut	50	KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	445	+155	30158	1	23/3

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin)	30
CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	14
OBIE TRICE f/AKON Snitch (Shady/Interscope)	10
T.I. Why You Wanna (Grand Hustle/Atlantic)	9
MARY J. BLIGE Enough Cryin' (Geffen)	8
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	7
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	7
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	7

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	+728
T.I. Why You Wanna (Grand Hustle/Atlantic)	+711
SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	+513
PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	+408
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+402
CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	+396
CASSIE Me & U (NextSelection/Bad Boy/Atlantic)	+362
MARIAH CAREY f/SNOOP DOGG Say Somethin' (Island/IDJMG)	+349
NE-YO When You're Mad (Def Jam/IDJMG)	+323
T.I. Why You Wanna (Grand Hustle/Atlantic)	+321

NEW & ACTIVE

RAY CASH... Bumpin'... (Ghet-O-Vision/Sony Urban/Columbia)	Total Plays: 412, Total Stations: 21, Adds: 1
PITBULL Bojangles (TVT)	Total Plays: 407, Total Stations: 11, Adds: 3
MILA J Complete (T.U.G./Motown/Universal)	Total Plays: 393, Total Stations: 28, Adds: 3
ICE CUBE Why We Thugs (Lenchmob)	Total Plays: 353, Total Stations: 29, Adds: 4
CHERISH Do It To It (Sho'Nuff/Capitol)	Total Plays: 351, Total Stations: 26, Adds: 6
YOUNG LEEK Jiggle It (Def Jam/IDJMG)	Total Plays: 322, Total Stations: 19, Adds: 1
MISSEZ f/PIMP C Love Song (Fo' Reel/Geffen)	Total Plays: 296, Total Stations: 15, Adds: 0
MARIO VAZQUEZ Gallery (Arista/RMG)	Total Plays: 290, Total Stations: 26, Adds: 4
GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/IDJMG)	Total Plays: 285, Total Stations: 9, Adds: 1
POTZEE Dat Girl (Unauthorized/Asylum)	Total Plays: 272, Total Stations: 13, Adds: 1

Songs ranked by total plays

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

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 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

UGLY DJs?

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DANA HALL
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Ladies' Choice

Three women, three entertainment options

Throughout the history of radio, consumers have always had alternative sources of entertainment. Every time a new technology has been introduced (television, cable, cassettes, CDs, DVDs, satellite radio, iPods), haters have declared that the end of local radio was imminent. But radio continues to be a staple for consumers who want to be entertained by music and information.

Satellite radio and the iPod are the latest technologies to take center stage in the war with radio. Broadcasters have been concerned about them because they realize that they can't ignore new technology that might siphon off large percentages of their audience for at least part of the listening day, if not entirely.

This week I speak with three women from three different cities and three different age groups. Each represents the average woman, but they have varying tastes.

One has converted to listening to music on her iPod, another has decided to join the ranks of satellite users, and the third is a die-hard local radio fanatic.

It's interesting to note that while each has specific reasons for choosing her source of entertainment, they all have similar gripes when it comes to local radio: music repetition, too many commercials and less-than-gripping air personalities — or the opposite, jocks who talk a lot about nothing. Should we pay more attention to these gripes? You decide.

Here's what the ladies have to say.

The iPod Convert

Name: Joanna
Age: Mid-40s
Career: Marketing and promotion
City of residence: Washington, DC

R&R: How long have you been an iPod user?

Joanna: A couple of months. I'm using it at least on a weekly basis, if not more — I mean downloading new music. In fact, I was on iTunes when you called. I would say I'm pretty proficient at it — at least 85% proficient. There are still some things I could learn how to do. But, in general, if I want to hear something new, I can easily download it and be out the door in five minutes.

R&R: Do you listen to the radio anymore?

Joanna: I listen to it for work, but if it wasn't for work, I probably wouldn't listen at all. I'd rather listen to my iPod because it's music that I choose. It's all the music I've gone out and found. I don't have to sit through a lot of songs that I might not like to get to one song I want to hear, like I do on the radio.

Basically, I only listen to radio for the time, the temperature, the weather and traffic. That's usually when I'm in the car. A lot of radio jocks aren't that entertaining to me. I can live without them.

With radio, there is also the issue of redundancy. At any given time I can turn to three different stations and hear the same songs. With my iPod, I hit shuffle, and I won't hear the same song until I want to.

R&R: What does an iPod give you that radio doesn't?

Joanna: There is a feature on iTunes that helps me find the music I want to hear. I mainly want to hear the classics — music from the '70s and '80s. On iTunes they have a tool where I can click on a year — say, 1982 — and it will pull up the top 50 R&B records of that year. I can look through them and decide which ones I want to download. Sometimes you don't remember certain records until you see them.

"I have eclectic taste in music. Sometimes I want new music or hip-hop, other days I'm in the mood for jazz or classical. With satellite radio, I have all those choices and more."

Ilana

Then, if you like an artist, you can look up other tracks he or she has to offer. I've never known any radio jock that was that helpful. Usually, they don't even pick up the phone.

But there is a radio-related tool on iTunes that I just found that I enjoy. You can click on a station, and each station has about 40 songs you can download. These are the station's most-played songs. And it's just music — no commercials to sit through.

With iTunes, I can also go in and listen to an entire album and see if I want to buy it.

I have an iPod with a video screen. So far I've only downloaded one video, Mary J. Blige. I don't really have a desire to download television shows, but I might in the future. I'd like to download movies, but I've been told it takes a real-



LADIES LOUNGIN' Seen here at a recent birthday bash for Virgin Records VP/Urban promotion Rodney Shealey are (l-r) Def Jam's Kathi Moore, R&R's Dana Hall and Virgin's Jasmine Sanders.

ly long time. Just having those options is nice, though.

My next thing is to download books. I really like to read novels, but sometimes when I'm on a plane or train I'm just too tired. So it would be nice to be able to listen to a book rather than read it.

R&R: Will you ever go back to listening to radio?

Joanna: Well, in general, radio has become pretty unimaginative. There's little entertainment, except maybe in mornings. The music is redundant. Radio is cookie-cutter. While the iPod doesn't have that human element, neither does radio anymore, in a lot of ways.

Satellite Switch-A-Roo

Name: Ilana
Age: Late 20s
Career: Fashion industry
City of residence: Boston

R&R: How long have you had a satellite radio? Is it in your car, or is it portable?

Ilana: I've had it a little over a year. I actually bought a satellite radio for my car and had it installed. I did some research, both in the stores and asking friends who had both Sirius and XM which one they liked better. When I looked at the channels and music each had, XM looked like it had a little more diversity and more of what I wanted.

I chose to put it in my car but not in my home because I tend to spend a lot of time commuting. At home I tend to put on the television and turn to one of the Comcast [Music Choice] music channels.

R&R: Did the subscription cost ever deter you from getting the service?

Ilana: Cost was never an issue.

R&R: What prompted you to get satellite radio?

Ilana: As I said, I spend a lot of time in my car commuting. I'm just sick of local radio. In my opinion, it's shit. It's the same songs over and over. I also have eclectic taste in music. Sometimes I want new music or hip-hop, other days I'm in the mood for jazz or classical. I don't want the same thing every day all the time. With satellite radio, I have all those choices and more.

I'm also sick of radio commercials. They are equally as, if not more, annoying than the song repetition. The funny thing is, I got satellite to avoid commer-

"At any given time I can turn to three different radio stations and hear the same songs. With my iPod, I hit shuffle, and I won't hear the same song until I want to."

Joanna

cial, but now I find myself tuning in to the News and Talk channels in the morning, like CNN, which have commercials. I'm not happy about that. I feel that since I'm paying for it, I shouldn't have to sit through commercials.

R&R: Do you feel like you are missing out on local news and information by only listening to satellite radio?

Ilana: I don't feel a need to listen to local radio at all. I barely even watch the local news. I watch CNN and MSNBC. Local TV news is like radio: the same things over and over. I would like a larger scope of what's happening in the world. As far as what's happening in my community, I get e-mail updates from different events groups so I know what's happening in the clubs and concert-wise.

I prefer getting my information that way or looking for it myself rather than having to listen to some jock babble about his next nightclub appearance. I could live without jocks at all, even though they do have them on the satellite channels, and they're just not as annoying as those on local radio. The only jock I ever really found entertaining was Wendy Williams, when I lived in New York.

The Radio Diva

Name: Luisa
Age: Late 30s
Career: Insurance adjuster
City of residence: New York

R&R: What are your favorite radio stations?

Continued on Page 40

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	T.I. What You Know (Grand Hustle/Atlantic)	3918	+219	433475	10	65/0
2	2	DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It (So So Def/Virgin)	2791	-246	327027	18	65/0
7	3	THREE 6 MAFIA Poppin' My Collar (Sony Urban/Columbia)	2584	+120	213201	12	61/0
6	4	BUBBA SPARXXX f/YING YANG TWINS Ms. New Booty (Purple Ribbon/Virgin)	2546	+66	229305	15	61/0
3	5	KEYSHIA COLE Love (A&M/Interscope)	2484	-477	216330	14	65/0
4	6	CHRIS BROWN Yo (Excuse Me Miss) (Jive/Zomba Label Group)	2390	-359	213107	15	65/0
5	7	MARY J. BLIGE Be Without You (Geffen)	2372	-228	309176	22	64/0
8	8	SEAN PAUL Temperature (VP/Atlantic)	2290	+24	267978	15	61/0
10	9	AVANT 4 Minutes (Geffen)	2182	+190	226395	11	63/0
13	10	YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	2121	+319	177158	7	60/1
9	11	BUSTA RHYMES Touch It (Aftermath/Interscope)	2062	-120	325231	19	59/0
14	12	SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	1920	+280	164893	11	52/2
16	13	NE-YO When You're Mad (Def Jam/IDJMG)	1569	+233	144376	6	56/3
11	14	T-PAIN f/MIKE JONES I'm N Luv (Wit A Stripper) (Jive/Zomba Label Group)	1523	-368	111677	17	62/0
12	15	NE-YO So Sick (Def Jam/IDJMG)	1483	-369	155088	19	64/0
18	16	CHRISTINA MILIAN f/YOUNG JEEZY Say I (Def Soul/IDJMG)	1352	+78	103924	7	52/0
22	17	LETOYA Torn (Capitol)	1351	+260	123925	6	56/4
24	18	LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	1313	+355	105530	13	56/4
15	19	JAMIE FOXX f/LUDACRIS Unpredictable (J/RMG)	1293	-154	154643	23	64/0
17	20	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	1240	-79	158109	15	43/0
21	21	JAGGED EDGE Good Luck Charm (Sony Urban/Columbia)	1184	+41	161208	10	49/2
25	22	MARY J. BLIGE Enough Cryin' (Geffen)	1142	+207	115222	3	58/1
20	23	50 CENT f/OLIVIA Best Friend (G-Unit/Interscope)	1137	-96	66628	9	57/0
26	24	JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG)	1075	+149	78273	4	49/4
27	25	LIL' WAYNE Hustler Musik (Cash Money/Universal)	1068	+150	70270	8	47/4
28	26	CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	976	+139	63612	7	49/8
19	27	BEYONCE' Check On It (Sony Urban/Columbia)	949	-305	88009	17	61/0
46	28	T.I. Why You Wanna (Grand Hustle/Atlantic)	914	+395	113602	2	60/10
32	29	FIELO MOB f/CIARA So What (DTP/Geffen)	911	+187	64525	4	49/6
38	30	RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	907	+210	97119	3	47/6
45	31	CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	860	+338	83894	2	57/3
35	32	GHOSTFACE KILLAH f/NE-YO Back Like That (Def Jam/IDJMG)	795	+81	136929	9	36/1
40	33	CHERISH Do It To It (Sho'Nuff/Capitol)	757	+129	65357	3	44/4
30	34	ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group)	737	-8	92549	11	38/2
37	35	E-40 Tell Me When To Go (Reprise/BME)	728	+29	69347	5	44/3
36	36	PAUL WALL Girl (SwishaHouse/Asylum/Atlantic)	725	+19	46202	8	42/0
33	37	HEATHER HEADLEY In My Mind (RCA/RMG)	716	-2	65863	13	42/0
29	38	B.G. f/MANNIE FRESH Move Around (Choppa City/Koch)	703	-96	37763	9	51/0
39	39	MILA J Complete (T.U.G./Motown/Universal)	682	+49	36001	5	38/0
34	40	MARIAH CAREY Fly Like A Bird (Island/IDJMG)	666	-51	39934	4	40/1
42	41	JUVENILE What's Happenin' (Atlantic)	598	+26	30115	3	34/0
44	42	RAY J What I Need (Knockout/Sanctuary)	574	+37	33920	3	43/2
48	43	DJ KHALED Holla At Me (Terror Squad/Koch)	537	+53	53585	2	42/5
41	44	TYRA B. Still In Love (GG&L)	537	-86	36226	18	33/0
Debut	45	MEGAN ROCHELL f/FABOLOUS The One You Need (Def Jam/IDJMG)	515	+204	35705	1	40/1
49	46	JAHEIM The Chosen One (Divine Mill/Warner Bros.)	485	+15	18927	2	39/0
Debut	47	CHERI OENNIS I Love You (Bad Boy/Atlantic)	466	+63	33400	1	38/4
43	48	REMY MA Conceited (SRC/Universal)	466	-95	106591	12	21/0
Debut	49	RAY CASH f/SCARFACE Bumpin' My Music (Ghet-O-Vision/Sony Urban/Columbia)	441	+46	24985	1	30/2
-	50	NICK CANNON Dime Piece (Motown/Universal)	426	-31	23767	5	30/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
JUELZ SANTANA Clockwork (Diplomat/Def Jam/IDJMG)	30
KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group)	21
CAM'RON f/LIL' WAYNE Touch It Or Not (Asylum)	20
OBIE TRICE f/AKON Snitch (Shady/Interscope)	19
J-SHIN If I Fall In Love (Southbeat)	18
DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	11
T.I. Why You Wanna (Grand Hustle/Atlantic)	10
BLAK JAK f/PROJECT PAT Ride & Swerve (Universal Republic)	10
CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal)	8

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
T.I. Why You Wanna (Grand Hustle/Atlantic)	+395
LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT)	+355
CHRIS BROWN f/LIL' WAYNE Gimme That (Jive/Zomba Label Group)	+338
YUNG JOC It's Goin' Down (Bad Boy/Atlantic)	+319
SHAWNNA Gettin' Some (DTP/Def Jam/IDJMG)	+280
LETOYA Torn (Capitol)	+260
NE-YO When You're Mad (Def Jam/IDJMG)	+233
DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin)	+221
T.I. What You Know (Grand Hustle/Atlantic)	+219
RICK ROSS Hustlin' (Slip-N-Slide/Def Jam/IDJMG)	+210

NEW & ACTIVE

GUCCI MANE Go Head (Big Cat) Total Plays: 412, Total Stations: 10, Adds: 0
MISSEZ f/PIMP C Love Song (Fo' Reel/Geffen) Total Plays: 383, Total Stations: 41, Adds: 1
DONELL JONES I'm Gonna Be (LaFace/Zomba Label Group) Total Plays: 380, Total Stations: 35, Adds: 0
LUKE & Q My Turn (J/RMG) Total Plays: 358, Total Stations: 31, Adds: 0
BEENIE MAN Hmm Hmm (Virgin) Total Plays: 344, Total Stations: 33, Adds: 3
DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin) Total Plays: 332, Total Stations: 49, Adds: 11
URBAN MYSTIC I Refuse (SOBE) Total Plays: 299, Total Stations: 26, Adds: 1
DA MUZICIANZ Camera Phone (TVT) Total Plays: 200, Total Stations: 22, Adds: 3
THUG CITY Proposition (Motown) Total Plays: 183, Total Stations: 15, Adds: 1
JUELZ SANTANA Clockwork (Diplomat/Def Jam/IDJMG) Total Plays: 171, Total Stations: 31, Adds: 30

Songs ranked by total plays

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

65 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc. © 2006 Radio & Records.

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UNLIMITED

April 21, 2006



America's Best Testing Urban Songs 12 + For The Week Ending 4/14/06

Table with columns: Artist Title (Label), TW, LW, Famil, Burn, Pers., F, M. Lists top 50 songs including CHAMILLIONAIRE, MARY J. BLIGE, NE-YO, JAMIE FOXX, T.I., SEAN PAUL, etc.

Total sample size is 338 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.

Ladies' Choice

Continued from Page 38

Luisa: I listen to "Power" [WWPR/New York], "Kiss" [WRKS/New York], "Z100" [WHTZ/New York] and "Mega" [WSKQ/New York].

R&R: What do you get from radio that you don't get from other sources of entertainment?

Luisa: I like local radio for two reasons: It gives me a sense of what's going on in the community, and it's entertaining. That may sound corny, but I like to know what's happening here, not around the world. We get enough of that on the nightly news on TV.

Radio tells me the hot places to go out at night. It also tells me what's important in my city and whether there is an election or a festival. I also feel that I can relate to the personalities.

I work from home, so I listen all day. But even when I worked in the city I would listen to the radio. It's just part of my day, from morning—I love the morning shows the best; they are so entertaining to night.

R&R: Are there any things you would change about radio?

Luisa: I don't hear enough older music. I know in mornings they have to play the hits, but I don't understand why they have to play the same new songs over and over the rest of the day when there are so many great records from back in the day. I like a good mixture of both new and old.

The radio is the main place I hear about new music and new artists. I don't think I hear about them anywhere else, except maybe videos, but those tend to be more hip-hop records.

"I like local radio for two reasons: It gives me a sense of what's going on in the community, and it's entertaining."

Luisa

I also want to be entertained more outside of mornings. It seems like the only time they let their jocks have fun and actually talk about something juicy or funny is in mornings.

The other thing I would like to hear fewer commercials. I know that's how they pay the bills, as the jocks say, but do they have to play so many? Can't they charge more and play fewer?

R&R: Have you ever considered getting satellite radio or an iPod?

Luisa: No. I don't think it's necessary. If I'm on the train, I'll read. To me, Radio is radio, so when you can get it for free, why would you pay for it?

I also feel that with satellite radio I wouldn't be able to hear about things happening in New York. What about the weather? The traffic? What's happening in the city this weekend? Satellite radio is like a jukebox, isn't it?

And I don't feel like I should have to pay for every song I want to hear to download them into an iPod. Besides, I'm not that technical a person.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market listings including: WJIZ/Albany, GA; WRXZ/Albany, GA; WJMJ/Jackson, MS; WJBU/Altoona, PA; WJBL/Altoona, PA; etc. Each entry lists station name, address, and reporter name.

POWERED BY MEDIABASE
*Monitored Reporters
95 Total Reporters
65 Total Monitored
30 Total Indicator
Did Not Report, Playlist Frozen (3)
KBCE/Alexandria, LA
KZWL/Lake Charles, LA
Sirius Hot Jamz/Satellite

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BYRON CAGE I Will Bless The Lord (Gospo Centric/Zomba Label Group)	1253	+91	40998	20	37/0
3	2	DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	1244	+93	43818	12	42/1
1	3	MARY MARY Yesterday (Sony Urban/Columbia)	1183	-34	32227	30	35/0
4	4	KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label Group)	1028	-17	30844	31	35/0
5	5	HEZEKIAH WALKER Lift Him Up (Verity/Zomba Label Group)	964	-49	32652	26	32/0
6	6	TAMELA MANN Speak Lord (TillyMann)	803	-5	24859	20	28/0
7	7	VICKI YOHE Deliverance Is Available (PureSprings/EMI Gospel)	802	+46	24604	23	30/0
8	8	JIMMY HICKS & VOICES OF INTEGRITY BornBlessed (Worldwide Entertainment)	760	+50	24303	11	33/3
11	9	YOLANDA ADAMS Victory (Atlantic)	716	+28	29221	22	25/0
10	10	WILLIAM MURPHY III Let It Rise (Sony Urban/Epic)	665	-34	29415	29	26/0
12	11	SMOKIE NORFUL God Is Able (EMI Gospel)	660	-15	21325	25	24/0
9	12	DOTTIE PEOPLES He Said It (Atlanta Int'l)	643	-63	22316	35	24/0
13	13	DARWIN HOBBS Glorify Him (EMI Gospel)	588	-83	16341	27	27/0
17	14	VICKIE WINANS It's Alright (Verity/Zomba Label Group)	584	+58	18911	10	28/2
15	15	LUTHER BARNES & THE RED BUDD... Somehow, Someway (Atlanta Int'l)	575	-12	19931	21	24/0
14	16	DORINDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group)	573	-46	14731	17	24/0
18	17	MARVIN SAPP Perfect Peace (Verity)	533	+40	14575	9	18/2
16	18	CECE WINANS He's Concerned (PureSprings/Sony Urban/Epic)	526	-25	14870	19	22/0
19	19	BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	427	+29	9917	8	21/6
20	20	GEORGE HUFF A Brighter Day (Word/Curb/Warner Bros.)	399	+2	14495	17	20/2
24	21	DONALD ALFORD All I Want To Do Is Bless You (Holy Spirit/Taseis)	396	+63	9645	8	13/0
23	22	KAREN CLARK-SHEARD Favor (Word/Curb/Warner Bros.)	371	+21	7241	11	16/0
21	23	RIZEN We've Come To Magnify The Lord (Artemis)	361	-22	10164	19	13/0
26	24	TYE TRIBBETT Victory (Sony Urban/Columbia)	358	+57	9323	2	14/1
25	25	ALVIN DARLING From Me To You (Emtro)	321	-4	7660	15	13/0
Debut	26	DONNIE MCCLURKIN Church Medley (Verity/Gospo Centric/Zomba Label Group)	319	+95	9176	1	19/5
28	27	YOLANDA ADAMS This Too Shall Pass (Atlantic)	319	+29	10669	6	15/1
22	28	MARTHA MUNIZZI No Limits (Integrity Label Group)	315	-42	8980	4	13/0
27	29	MOSIE BURKS I Got A Grip (Malaco)	287	-3	5727	14	10/0
29	30	CANTON JONES Love Song (Arrow)	276	+2	15053	13	10/0

44 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BISHOP EDDIE LONG... It Shall Come To Pass (EMI Gospel)	6
D. MCCLURKIN Church... (Verity/Gospo Centric/Zomba Label Group)	5
JIMMY HICKS... BomBlessed (Worldwide Entertainment)	3
YOUTH FOR CHRIST The Struggle Is Over (Emtro/LKS)	3
VICKIE WINANS It's Alright (Verity/Zomba Label Group)	2
GEORGE HUFF A Brighter Day (Word/Curb/Warner Bros.)	2
MARVIN SAPP Perfect Peace (Verity)	2
DAMON LITTLE Long As I Got Shoes (Worldwide)	2
D. PETTIES & STRENGTH IN PRAISE Thank Ya Jesus (EMI Gospel)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D. MCCLURKIN Church... (Verity/Gospo Centric/Zomba Label Group)	+95
DONALD LAWRENCE... The Blessing Of Abraham (EMI Gospel)	+93
BYRON CAGE I Will Bless... (Gospo Centric/Zomba Label Group)	+91
DONALD ALFORD All I Want To Do... (Holy Spirit/Taseis)	+63
VICKIE WINANS It's Alright (Verity/Zomba Label Group)	+58
TYE TRIBBETT Victory (Sony Urban/Columbia)	+57
DARREL PETTIES... Thank Ya Jesus (EMI Gospel)	+57
RIZEN Praise Him Just A Little While (Artemis)	+54
JIMMY HICKS... BomBlessed (Worldwide Entertainment)	+50
YOUTH FOR CHRIST The Struggle Is Over (Emtro/LKS)	+47

NEW & ACTIVE

JUANITA BYNUM Break Forth (Flow)
Total Plays: 214, Total Stations: 8, Adds: 0

RIZEN Praise Him Just A Little While (Artemis)
Total Plays: 200, Total Stations: 8, Adds: 0

JDE PACE Mighty Long Way (Integrity Gospel)
Total Plays: 191, Total Stations: 8, Adds: 1

VASHAWN MITCHELL No Way (Tyscot)
Total Plays: 190, Total Stations: 12, Adds: 0

DAMON LITTLE Long As I Got Shoes (Worldwide)
Total Plays: 172, Total Stations: 13, Adds: 2

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>WPZE/Atlanta, GA OM: Al Payne PD: Frank Johnson PD: Connie Flint BISHOP EDDIE LONG...</p>	<p>WJN/Charleston, SC OM: Michael Baynard PD/MC: Bryant Seabrooks APD: Big Daddy 21 JIMMY HICKS & VOICES OF INTEGRITY 16 MARVIN SAPP</p>	<p>WJMO/Cleveland, OH OM/PO: Kim Johnson BISHOP EDDIE LONG</p>	<p>WHLH/Jackson, MS OM: Steve Kelly PD: Jennell Roberts MD: Torrez Harris No Adds</p>	<p>WMBM/Miami, FL OM: E. Claudette Freeman PD/MC: Greg Cooper 30 LUCINDA MOORE 29 DARREL PETTIES & STRENGTH IN PRAISE</p>	<p>WPPZ/Philadelphia, PA OM/PO: Helen Little DAMON LITTLE</p>	<p>WTSK/Tuscaloosa, AL OM: Greg Tomascillo PD/AMC: Charles Anthony No Adds</p>
<p>WTHB/Augusta, GA OM/PO: Ron Thomas APD: Sister Mary Kingcannon 2 DAMON LITTLE</p>	<p>WJMO/Columbia, SC PO: Tony "Gee" Green APD/MC: Monica Washington 4 ISRAEL & NEW BREED 1 YOUTH FOR CHRIST</p>	<p>WFLT/Flint, MI OM/PO: Sammie L. Jordan, Jr. MD: Anna Johnson No Adds</p>	<p>WOAD/Jackson, MS OM: Stan Branson PD/MC: Percy Davis 3 BISHOP EDDIE LONG...</p>	<p>WHLW/Montgomery, AL OM: Michael Long PD/MC: Kenny J. No Adds</p>	<p>WNNL/Raleigh, NC OM/PO: Jerry Smith APD: Shawn Alexander MD: Melissa Wade 15 BISHOP EDDIE LONG...</p>	<p>WPGC/Washington, DC PD/MC: Cheryl Jackson 15 ANOITEE 13 PATRICK LINDY 11 TONY TERRY</p>
<p>WCAO/Baltimore, MD PD: Lee Michaels APD/MC: Danielle Brown No Adds</p>	<p>WXPZ/Charlotte, SC OM: Terry Base PD: Edwin "Chel" Wright APD/MC: James Wallace 14 EDDIE BRADFORD</p>	<p>WEAM/Columbus, GA OM: Carl Conner, Jr. PD: Pam Dixon 18 TONEX 14 MISSISSIPPI MASS CHOIR 14 DONNIE MCCLURKIN</p>	<p>WCHB/Detroit, MI PD: Spudd DONNIE MCCLURKIN</p>	<p>WPRF/New Orleans, LA PD: Kris "Cap'n Kris" McCoy No Adds</p>	<p>WPPZ/Richmond, VA OM: Jerry Smith PD: Reggie Sator DONNIE MCCLURKIN</p>	<p>WYCB/Washington, DC PD: Ron Thompson JIMMY HICKS & VOICES OF INTEGRITY</p>
<p>WWIN/Baltimore, MD PD: Jeff Majors APD: Jean Alston GEORGE HUFF</p>	<p>WYZC/Chicago, IL OM: Eroy Smith PD: Michael Robinson MD: Ellie Rolfe</p>	<p>WJLV/Columbus, MS OM: Rocky Love PD: Steve Poston APD: Sebastian Riley No Adds</p>	<p>WFLM/Atlanta, GA OM: Handley Satts PD: Steve Murry MD: Ricky Sykes 25 21-03 V. MOSS 20 YOUTH FOR CHRIST</p>	<p>WYLO/New Orleans, LA PD: Al Appleberry APD/MC: Loretta Pettit 23 DONALD LAWRENCE...</p>	<p>Sheridan Gospel Network/Satellite PD: Michael Gamble APD/MC: Morgan Dukas OM: John Shomby PD: Dale Murray 18 DONNIE MCCLURKIN</p>	<p>Note: For complete adds, see R&R Music Tracking.</p>
<p>WXOK/Baton Rouge, LA PD/MC: Kerwin Fealing 12 KIRK FRANKLIN W/DORINDA CLARK-OLEE 2 GEORGE HUFF</p>	<p>WGRB/Chicago, IL OM: Eroy Smith PD: Michael Robinson MD: Ellie Rolfe</p>	<p>WUPP/Phuntsville, AL OM: Handley Satts PD: Steve Murry MD: Ricky Sykes 25 21-03 V. MOSS 20 YOUTH FOR CHRIST</p>	<p>WHLH/Jackson, MS OM: Steve Kelly PD: Jennell Roberts MD: Torrez Harris No Adds</p>	<p>WYOR/Norfolk, VA OM: John Shomby PD: Dale Murray 18 DONNIE MCCLURKIN</p>	<p>KOKA/Shreveport, LA OM: Howard Clark PD: Eddie Giles APD: Sharon Flournoy YOLANDA ADAMS DONNIE MCCLURKIN VICKIE WINANS</p>	<p>Did Not Report, Playlist Frozen (4): WENN/Birmingham, AL WFAI/Wilmington, DE WQYZ/Biloxi, MS WSOK/Savannah, GA</p>



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LON HELTON
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Studio Tech & Personal Toys

Programmers' favorite gadgets and gizmos

Few things are as fun to talk about — or buy — as the latest technological innovations. At least, that's what you call them when you're an adult. Fact is, these toys give you a bigger jolt than that first set of Legos you got as a kid.

For R&R's tech focus this week, we ask a number of PDs about their favorite gadgets and gizmos, both for the station and their personal stash.

Carter's Vox Pro

KFKF/Kansas City PD Dale Carter has day-to-day experience with studio tech since he also co-hosts mornings with Mary McKenna. For him, the answer to "What is



Dale Carter

your favorite piece of tech in the station or studio?" is easy: The hands-down winner is Vox Pro.

"I can't even listen to old airchecks with phoners that came from reel-to-reel," he says. "In the old days we knew where to start a call and where

to bail out of it. Now we can fix everything in between."

He's also very excited about KFKF's recent entry into the world of streaming, noting, "After many years of Mel's 11th Commandment — Thou Shall Not Stream — we are streaming at www.kfkf.com."

"Our tech people are so good that I think our stream might sound a little better than the air signal, plus we're reaching places that we can't with the air signal."

Carter's latest personal high-tech high comes from his local cable provider. "Comcast just started on-demand in my area," he says. "Wow! As a morning guy, I can watch *The Sopranos* on Monday afternoon, and I don't even have to record it. On-demand has completely changed how I watch TV."

Gramzay's Gizmos

Steve Gramzay is Clear Channel Regional VP/Programming for West Texas, Operations Director of CC/El Paso and PD of the cluster's KHEY. Like Carter, Gramzay also does mornings, at KHEY. Perhaps that helps explain his choices for favorite pieces of equipment.



Steve Gramzay

The first is Vox Pro. "The next-generation telephone-recording system integrates with Nexgen and eliminates the extra transfer steps, adds effects and has even faster editing capabilities," he says.

Gramzay's also a huge fan of the "Shortcut" telephone-call recorder. "I love its simple, fast and easy edit capability," he says. "It's technology that really helps keep up the pace of phone calls and, subsequently, the energy of an entire show."

He says he'd like to have the Prophet System Portable Digital Recorder because "it integrates with the mother system and downloads direct." He continues, "It's especially good for remotes and man-on-the-street interviews. Plus, you can prep from home and download at the office."

Gramzay's personal tech-toy collection must be putting grins on the faces of his local Circuit City clerks. Among the recent additions, he says, is "The HP Media Center computer with 1GB RAM, FM tuner, TV tuner and add-on 180GB portable hard drive with remote control."

"It records TV and FM radio. It's especially great for morning guys who miss *American Idol* or 24 first runs. You won't want to share it."

"I also love my iPod — the FM tuner adapter for the iPod. You can monitor anywhere, and it can record one FM station while you monitor another. It's great for OMs and inquisitive regional programming VPs on the road with only one set of ears."

Despite all the new gear, there's one electronic plaything he covets. "My future wish list includes the pocket HD Radio with save feature for 'favorites' and 'genre' playlists," he says.

Logan Loves His Inno

In many ways, satellite radio is on the cutting edge of technology, with both Sirius and XM vendors constantly rolling out new products.

At a recent Music City event I ran into XM's Jon Anthony, who showed me one of the slickest little items I've seen in a while, so I asked XM Exec. VP/Programming Eric Logan —



Eric Logan

one of the greatest lovers of high-tech gadgets I know — about this new gadget.

"Without question, the best device I have seen or played with is the Pioneer Inno," he says. "This is one of two new devices that are being released this year, and they are the most life-changing audio devices ever created."

"They not only receive live XM radio in a true portable environment, they are also MP3 players. You can also take your stored audio from any MP3 device put it on your Inno. For the first time, you can combine your MP3s with XM content."

"This device is a game changer. One of the drawbacks of MP3 players is that you have to know what music you want to put on your device. With the Inno, you can discover music or content on any of XM's 170-plus channels and store it immediately."

"The Inno also allows you to select songs and interfaces with Napster so that, if you choose, you can purchase a copy of music that you discover while listening to your Inno."

Describing his latest personal tech fave, Logan says, "The SkyCaddy Golf GPS for any golf course. Great device, amazing GPS technology. Still, it hasn't done anything for my game. In fact, it's made it worse."

Cellular Interface

Clear Channel/Quad Cities, IA-IL Director/Programming Operations Jim O'Hara fears his choice for Most Useful New Tech Toy is going to sound too simple. "We have seven stations in our group, with all kinds of formats represented, including two News/Talks and a Sports Talk," he says.

"In spite of the fact that we have Marti [McMartin] transmitters, digital phone hybrids and ISDN lines, some local remotes can be a problem because of where they originate from."

"For certain high school sports and tough-to-hit remotes, the answer is the

Conex FJ-10 FlipJack Cellular Phone Interface, a cell-phone hybrid unit. It gets you up and running very quickly, and it sounds pretty darn clean."

O'Hara says that his favorite piece of station or studio tech is NexGen from Prophet Systems. "It changed the way we work, both live and voice-tracked," he says.

"Operationally, we can do whatever we can dream up. Plus, we sound so much better with NexGen. The sampling rate is excellent, so, sonically, we're far superior to our competition."

After wondering if Santa reads the R&R Country column, O'Hara says, "For Christmas, I'd like an Edirol R-4 four-channel portable recorder and wave editor."

Media Monitor & Traffic.com

KRTY/San Jose PD Julie Stevens is absolutely over the top about a couple of recent high-tech acquisitions — one that's already in use, and one that will be offered to her listeners in a couple of weeks.

"Without question, the best device I have seen or played with is the Pioneer Inno. This is one of two new devices that are being released this year, and they are the most life-changing audio devices ever created."

Eric Logan

The first is Media Monitor. "This may be the best friend a PD ever had," she says. "Basically, it's a monitoring service that the sales department loves because they can log on to other stations and find out what spots are playing. Not only does it give you the spots, it also gives you the audio of the content."



Julie Stevens

"Here's where it gets good for PDs: You can monitor what your jocks said three months ago at 6:12am. If you want to log on and play with it, go to www.mediamonitors.com. I'll give you my password, but I'm not sure it will do you any good because I think it's PC-specific. Give it a try with the log-in *jsty03* and the password *jstevens*."

The tech she can hardly wait to introduce to her audience is Traffic.com. "I'm so excited about this one, I can hardly stand it," she says. "It's a traffic service attached to my website where listeners can log in and, at the very least, find out traffic conditions at the moment."

"Here's where it gets cool, though: You can set up a customized traffic report just for you. You enter 'Route 1,' 'Route 2' and 'Route 3' and tell the site what time you leave for work and what time you leave work to go home. Fifteen minutes before you're scheduled to leave, you get an e-mail about the condition of your route."

"If you only want to get the e-mail when there's a bad accident, you tell the site 'Only alert me when it's a seven or higher,' and it will send you an e-mail when there's an accident deemed to be a seven through nine in intensity. You can have it sent to your e-mail or to your cell phone."

"I can't wait until this goes up. I plan on having an on-air training session at about 8:50 some weekday morning when people are at their desks and can follow the instructions. That will do two things: It will promote the new traffic service, and it will get some people started on the service so I can get talk going around the water cooler."

"The best news is that every message sent to these folks has my logo at the top of it. We should be up and running with this in the next couple of days."



CHUCK ALY
caly@radioandrecords.com

The World Is Flatts'

Inside the album launch that erased all doubt

Ten years ago this summer, Lyric Street Records opened its doors on Music Row with a single-minded strategy for success from which it has never wavered. In the words of label President Randy Goodman, that mission was "to find unique and compelling artists and songs and deliver them at a critical-mass level at Country radio."

Last week, Rascal Flatts' *Me and My Gang* album closed out its first seven days in the marketplace after selling an astonishing 721,747 copies. That number bears significance on a number of levels.

Without question, it confirms Rascal Flatts' place as country superstars and in some way quantifies their talent, determination and ability to communicate with an enormous fan base. At the same time, it is an affirmation of Lyric Street's focused approach to exposing and selling country music. And, in that regard, it is yet another substantiation of the undeniable reach and influence of Country radio.

Numbers Game

Me and My Gang went on sale April 4 and sold more than 250,000 units that day. By contrast, the band's last album, the quadruple-platinum *Feels Like Today*, sold 200,946 copies in its first week of release.

Going on to eclipse the 700,000 mark put Rascal Flatts in the company of only four other country artists — Garth Brooks, Shania Twain, The Dixie Chicks and Tim McGraw. Across all genres, only 24 artists since the advent of SoundScan have broken that barrier, according to Lyric Street.

Some more numbers: *Me and My Gang* sold 30,246 copies via download, already putting it ahead of the best-selling digital country album of 2005, *Feels Like Today*, which has sold 22,685 copies over the entire year. And the album's first single, "What Hurts the Most," set a one-week record in country, with 62,113 paid downloads.



Randy Goodman

Whew. Though this is admittedly anecdotal, I was tipped to consumer passion for Rascal Flatts and the new album on Thursday of release week. Speaking to an acquaintance who asked me what was going on in the industry, I mentioned

the group and their release, at which point his preteen daughter lit up like a light bulb.

"You know," he said, "we've been to a couple stores looking for that album and haven't been able to find it. They're sold out."

"I wish I could tell you we knew this was coming," says Goodman. "I don't think it took us by surprise, but we did try to manage expectations. You don't want to have a great number but have expectations so high that everyone seems to think you didn't have success. And we've seen that in this genre a few times lately."

"We were prepared in the marketplace," says Lyric Street VP/Marketing Greg McCarn. "We wanted to get past 400,000 and hopefully break 500,000. Thankfully, we had a lot of excess inventory made and were able to get additional product into the marketplace. I don't think we missed too much. I know there have been cases where stores are needing to restock the album more than once a day."

Helping to fuel the near-feeding frenzy of sales was deep discounting off the \$18.98 list to an advertised price of \$9.99 in most circulars. Top retail accounts received exclusives, including a five-song live companion CD at Wal-Mart; three exclusive tracks at Target; one track at Best Buy; one track at iTunes, along with a digital album booklet; and exclusive posters elsewhere.

Fountain Of Youth

Of course, pricing and retail promotions are a distant second to music and star appeal. "The biggest thing is the undeniable talent these guys have," McCarn says. "It's the foundation for everything that's been done."

As with all superstars, Rascal Flatts' Gary LeVox, Jay DeMarcus and Joe Don Rooney have



PHILLY CHEESE WXTU/Philadelphia received an album-launch visit from Rascal Flatts. Pictured are (front, l-r) WXTU morning hosts Scott Evans and Andie Summers, (back, l-r) Lyric Street NE regional Jennifer Thorpe, Flatts' Joe Don Rooney, WXTU PD Bob McKay, Flatts' Jay DeMarcus, WXTU GM Natalie Conner, Flatts' Gary LeVox and Lyric Street VP/National Promotion Kevin Herring.

developed a remarkable rapport with their listeners. "They've connected with and have a great sense for their fans," McCarn says. "Touring has been one of the fundamentals. They've really stayed out there on the road. Whether it was with Jo Dee Messina, Kenny Chesney, Toby Keith, Brooks & Dunn or headlining the CMT



Me And My Gang

tour, they never really came in off the road."

Significantly, Rascal Flatts seem to connect particularly well with younger fans. "According to some stats we've seen, they've got the youngest fan base of any artist in our genre," McCarn says. "The hot spot is midteens to mid-20s, but the appeal is there for other demos as well."

"They are uniquely country in sound and approach," Goodman says. "At the same time, they have a fresh sonic envelope that appeals to a younger demo, which we all know is the driving force behind most big sellers. Maybe it's because they don't wear hats. They don't look specifically country, and that gives them a bit of an edge from an image point of view."

Having a young audience — the demo typically associated with Internet file-sharing — could have been a problem, and Lyric Street was careful to keep the album from leaking early. "I was online the night prior to release, and to my knowledge it didn't get out," McCarn says. "We were very judicious in how we let people sample it."

Snub-Conscious

Rascal Flatts and Lyric Street have been very open about their disappointment at the band's not being nominated in the CMA's Entertainer of the Year category last year. To some extent, that omission may have spurred them on with this launch.

"To their credit, they could have said, 'We've scanned so many units, we're making great money and selling out shows, there's no need to kill ourselves like this doing a promotion tour around the album launch,'" Goodman says. "But they want that recognition from their peers and the community."

Rascal Flatts aren't the first artists to feel a cold breeze blowing at the CMA show. Kenny Chesney's recognition seemed a long time in coming, Toby Keith has been critical of how he's been overlooked, and the first and only CMA the double-diamond-certified Shania Twain ever won was a solitary Entertainer of the Year trophy.

Perhaps Lyric Street's radio-centric strategy — one that devoted less attention to courting media and the Nashville community — played a part. Maybe the label was simply flying under the radar.

"And that's OK," Goodman says. "We have been able to fly under the radar, even when we were fortunate to have success early on. It allowed us to mature and make our mistakes outside of the spotlight."

Rascal Flatts and their label are now at center stage, and it's a good bet the rest of the music business is watching. "This kind of success says to the broader industry that country is still a significant and enduring part of the musical landscape," Goodman says. "It's not going away and, if anything, is getting bigger."

Higher Ceiling?

One of the interesting questions this release raises is where the top end is for country album sales. In my year-end 2005 column, a number of label executives speculated that, with the advent of file-sharing, the days of 8 million, 9 million or 10 million in sales may be over. The high end seemed to be in the 4 million range.



Greg McCarn

Of course, *Feels Like Today* is currently quadruple-platinum and remains a top 10 seller. With *Me and My Gang* having a legitimate shot at double-platinum in its first month

of release, we may be able to discover if the ceiling for physical album sales has truly been lowered or if it just needed a superstar band to come along and push it back up.

So the success of Rascal Flatts is now measured in degrees of huge, not in terms of if or when. "It's very sweet and gratifying to be able to do this with the small band of brothers and sisters I have at Lyric Street," Goodman says. "They're a great, dedicated group of people."

"And the strategic planning behind all this was not done by us alone, but in partnership with Doug Nichols and Trey Turner at management. They've done an amazing job, and we really value their vision and friendship."

Country radio, meanwhile, benefits from having another superstar artist in its corner — one it played a central role in establishing.

"The involvement of Country radio in the development of this career has been key," McCarn says. "The band has made great music, certainly, but the primary channel of exposure has, hands-down, been Country radio. They've been our best partner."



FEELING MINNESOTA Rascal Flatts spent two weeks around the *Me and My Gang* release date visiting radio stations in 15 major markets. Pictured here at KEEY/Minneapolis are (l-r) Lyric Street VP/National Promotion Kevin Herring, Flatts' Jay DeMarcus and Gary LeVox, KEEY OM/PD Gregg Swedberg, Flatts' Joe Don Rooney and Lyric Street Director/Regional Promotions Chris Palmer.

RR COUNTRY TOP 50 INDICATOR

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	RASCAL FLATTS What Hurts The Most (Lyric Street)	4634	-316	3607	-256	15210	2141	15	92/0
4	2	BON JOVI W/J. NETTLES Who Says You Can't Go Home (Mercury/IDJMG)	4411	116	3452	+60	15029	1709	18	91/0
7	3	JASON ALDEAN Why (BBR)	4081	374	3213	+295	10647	810	20	97/0
3	4	TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	3906	-429	3069	-343	10807	-1576	16	89/1
8	5	JACK INGRAM Wherever You Are (Big Machine)	3762	213	2999	+173	10119	724	22	98/0
9	6	FAITH HILL The Lucky One (Warner Bros.)	3730	437	2920	+326	10106	1452	10	98/0
6	7	BROOKS & DUNN Believe (Arista)	3613	-72	2887	-95	12575	-502	27	88/0
11	8	DIERKS BENTLEY Settle For A Slowdown (Capitol)	3534	418	2810	+318	9696	1607	14	96/0
12	9	LEANN RIMES Something's Gotta Give (Asylum/Curb)	3501	418	2741	+332	9359	286	16	95/0
2	10	BLAKE SHELTON Nobody But Me (Warner Bros.)	3263	-1163	2637	-903	10092	-4306	33	81/0
5	11	KEITH URBAN Tonight I Wanna Cry (Capitol)	3176	-1076	2496	-868	11728	-2562	20	81/0
15	12	TIM MCGRAW When The Stars Go Blue (Curb)	3161	398	2477	+294	8221	1102	7	97/1
13	13	JOE NICHOLS Size Matters (Someday) (Universal South)	3087	181	2426	+126	7790	698	13	95/0
14	14	GEORGE STRAIT Seashores Of Old Mexico (MCA)	3013	172	2409	+116	8350	462	11	92/0
17	15	PHIL VASSAR Last Day Of My Life (Arista)	2736	364	2202	+282	5776	260	12	90/3
19	16	BRAD PAISLEY The World (Arista)	2642	525	2076	+407	6203	1237	5	96/3
16	17	CRAIG MORGAN I Got You (BBR)	2623	184	2061	+151	6317	-18	19	92/1
18	18	KEITH ANDERSON Every Time I Hear Your Name (Arista)	2588	218	2060	+148	5676	184	15	89/1
10	19	MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	2383	-827	1828	-614	9887	-1960	25	71/0
21	20	GARY ALLAN Life Ain't Always Beautiful (MCA)	2157	209	1709	+173	5453	109	14	86/0
22	21	GRETCHEN WILSON Politically Uncorrect (Epic)	2019	129	1654	+105	4355	87	10	87/2
24	22	KENNY CHESNEY Summertime (BNA)	1961	656	1549	+540	4034	962	4	92/21
23	23	CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	1903	593	1554	+474	3810	1677	4	95/14
20	24	SHEDAISY I'm Taking The Wheel (Lyric Street)	1621	-345	1282	-293	3071	-448	21	67/0
26	25	LITTLE BIG TOWN Bring It On Home (Equity)	1547	323	1241	+256	3240	1000	12	76/6
25	26	KENNY ROGERS I Can't Unlove You (Capitol)	1521	279	1218	+243	3382	527	16	73/6
28	27	RODNEY ATKINS If You're Going Through Hell... (Curb)	1428	264	1147	+210	2350	497	14	67/4
27	28	ERIC CHURCH How 'Bout You (Capitol)	1336	155	1070	+122	3013	374	8	68/3
29	29	BILLY CURRINGTON Why, Why, Why (Mercury)	1295	127	1034	+89	2560	406	8	79/3
32	30	SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	1238	236	1017	+186	1833	251	6	75/7
35	31	JOSH GRACIN Favorite State Of Mind (Lyric Street)	996	155	785	+108	1785	406	8	64/3
33	32	BIG & RICH Never Mind Me (Warner Bros.)	960	52	752	+30	1520	116	12	57/4
30	33	JAMIE O'NEAL I Love My Life (Capitol)	938	-151	745	-124	2012	-114	19	43/0
34	34	NEAL MCCOY The Last Of A Dying Breed (903)	914	26	728	+21	1241	-30	14	58/3
36	35	JAKE OWEN Yee Haw (RCA)	720	106	586	+80	1249	241	7	46/3
39	36	GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	704	233	589	+215	807	62	2	50/14
42	37	WRECKERS Leave The Pieces (Maverick/Warner Bros.)	649	309	534	+263	704	205	3	59/20
37	38	HANK WILLIAMS, JR.... That's How They Do It In Dixie (Curb/Asylum)	608	31	451	+19	1200	166	8	40/2
Debut	39	TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	531	486	392	+360	1039	1032	1	41/40
41	40	TRENT WILLMON On Again Tonight (Columbia)	488	106	400	+76	731	137	9	36/4
40	41	DANIELLE PECK Findin' A Good Man (Big Machine)	477	82	389	+64	705	373	7	38/4
46	42	SARA EVANS Coalmine (RCA)	408	165	344	+154	534	186	2	34/12
43	43	ASHLEY MONROE Satisfied (Columbia)	352	57	263	+45	943	186	4	27/2
Debut	44	MIRANDA LAMBERT New Strings (Epic)	294	136	233	+99	335	246	1	28/12
Debut	45	RASCAL FLATTS Me And My Gang (Lyric Street)	293	287	221	+218	260	247	1	30/28
44	46	BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA)	273	0	235	+6	863	179	8	22/0
48	47	MEGAN MULLINS Ain't What It Used To Be (BBR)	268	64	226	+51	417	-44	4	24/5
45	48	BOMSHEL It Was An Absolutely Finger Lickin', Grits... (Curb)	262	0	223	+2	513	93	5	23/1
38	49	CHRIS CAGLE Wal-Mart Parking Lot (Capitol)	234	-339	174	-262	214	-775	10	17/0
47	50	DIXIE CHICKS Not Ready To Make Nice (Open Wide/Columbia)	218	-15	159	-15	107	-25	4	13/0

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	40
RASCAL FLATTS Me And My Gang (Lyric Street)	28
KENNY CHESNEY Summertime (BNA)	21
WRECKERS Leave The Pieces (Maverick/Warner Bros.)	20
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	14
GARTH BROOKS That Girl Is A Cowboy (Pearl/Lyric Street)	14
SARA EVANS Coalmine (RCA)	12
MIRANDA LAMBERT New Strings (Epic)	12
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	7
JOSH TURNER Would You Go With Me (MCA)	7

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY Summertime (BNA)	+656
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+593
BRAD PAISLEY The World (Arista)	+525
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+486
FAITH HILL The Lucky One (Warner Bros.)	+437
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+418
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+418
TIM MCGRAW When The Stars Go Blue (Curb)	+398
JASON ALDEAN Why (BBR)	+374
PHIL VASSAR Last Day Of My Life (Arista)	+364

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY Summertime (BNA)	+540
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	+474
BRAD PAISLEY The World (Arista)	+407
TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)	+360
LEANN RIMES Something's Gotta Give (Asylum/Curb)	+332
FAITH HILL The Lucky One (Warner Bros.)	+326
DIERKS BENTLEY Settle For A Slowdown (Capitol)	+318
JASON ALDEAN Why (BBR)	+295
TIM MCGRAW When The Stars Go Blue (Curb)	+294
PHIL VASSAR Last Day Of My Life (Arista)	+282

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 21, 2006

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

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TOBY KEITH Get Drunk And Be Somebody (Show Dog Nashville/Universal)	33.0%	78.5%	4.06	13.5%	97.8%	4.0%	1.8%
JASON ALDEAN Why (BBR)	29.8%	77.0%	4.05	15.8%	97.0%	3.3%	1.0%
KEITH URBAN Tonight I Wanna Cry (Capitol)	35.5%	76.3%	4.03	12.8%	97.8%	6.5%	2.3%
BLAKE SHELTON Nobody But Me (Warner Bros.)	31.8%	75.8%	4.06	17.5%	97.3%	3.8%	0.3%
BROOKS & DUNN Believe (Arista)	35.8%	72.5%	3.97	13.3%	96.3%	6.3%	4.3%
BON JOVI W/J. NETTLES Who Says You Can't Go Home (Mercury/IDJMG)	31.8%	71.0%	3.97	21.0%	98.0%	4.8%	1.3%
RASCAL FLATTS What Hurts The Most (Lyric Street)	32.0%	68.0%	3.90	19.3%	96.8%	6.5%	3.0%
TIM MCGRAW When The Stars Go Blue (Curb)	21.8%	62.5%	3.89	23.5%	90.0%	3.5%	0.5%
DIERKS BENTLEY Settle For A Slowdown (Capitol)	17.5%	62.3%	3.76	24.8%	94.0%	5.3%	1.8%
JACK INGRAM Wherever You Are (Big Machine)	19.0%	61.0%	3.77	27.5%	94.8%	5.3%	1.0%
LEANN RIMES Something's Gotta Give (Asylum/Curb)	16.0%	60.0%	3.70	25.5%	94.0%	6.5%	2.0%
JOE NICHOLS Size Matters (Someday) (Universal South)	13.0%	59.5%	3.69	27.3%	93.8%	6.0%	1.0%
PHIL VASSAR Last Day Of My Life (Arista)	17.0%	59.3%	3.78	26.3%	90.3%	4.0%	0.8%
KEITH ANDERSON Every Time I Hear Your Name (Arista)	12.8%	57.3%	3.73	26.3%	88.0%	3.3%	1.3%
CARRIE UNDERWOOD Don't Forget To Remember Me (Arista)	14.3%	57.0%	3.72	24.8%	87.8%	4.3%	1.8%
CRAIG MORGAN I Got You (BBR)	16.0%	55.3%	3.73	25.0%	87.0%	5.8%	1.0%
GARY ALLAN Life Ain't Always Beautiful (MCA)	18.5%	54.8%	3.65	22.0%	88.5%	7.5%	4.3%
KENNY ROGERS I Can't Unlove You (Capitol)	11.8%	52.5%	3.61	28.0%	89.0%	7.0%	1.5%
FAITH HILL The Lucky One (Warner Bros.)	14.0%	51.3%	3.56	26.3%	89.5%	8.8%	3.3%
LITTLE BIG TOWN Bring It On Home (Equity)	13.3%	51.3%	3.59	28.0%	89.0%	7.3%	2.5%
JAMIE O'NEAL I Love My Life (Capitol)	10.8%	49.5%	3.52	29.5%	91.0%	11.0%	1.0%
GRETCHEN WILSON Politically Incorrect (Epic)	11.3%	49.0%	3.51	25.8%	87.5%	10.0%	2.8%
ERIC CHURCH How 'Bout You (Capitol)	11.5%	48.5%	3.57	29.3%	86.3%	6.3%	2.3%
BRAD PAISLEY The World (Arista)	14.3%	48.0%	3.61	27.5%	84.3%	6.8%	2.0%
GEORGE STRAIT Seashores Of Old Mexico (MCA)	13.0%	47.5%	3.46	21.3%	85.0%	11.3%	5.0%
RODNEY ATKINS If You're Going Through Hell... (Curb)	10.3%	47.0%	3.51	22.0%	81.5%	9.3%	3.3%
BILLY CURRINGTON Why, Why, Why (Mercury)	7.8%	45.3%	3.49	31.3%	85.8%	7.5%	1.8%
JOSH GRACIN Favorite State Of Mind (Lyric Street)	9.0%	45.0%	3.57	30.5%	81.8%	5.0%	1.3%
TRENT WILLMON On Again Tonight (Columbia)	11.3%	44.8%	3.55	20.8%	76.5%	8.3%	2.8%
KENNY CHESNEY Summertime (BNA)	13.5%	44.8%	3.62	24.8%	77.3%	5.3%	2.5%
SHEDAISY I'm Taking The Wheel (Lyric Street)	6.0%	39.5%	3.34	31.5%	84.3%	10.0%	3.3%
NEAL MCCOY The Last Of A Dying Breed (903)	5.5%	36.0%	3.43	31.5%	75.5%	7.0%	1.0%
SUGARLAND Down In Mississippi (Up To No Good) (Mercury)	10.0%	35.0%	3.27	22.3%	76.3%	13.3%	5.8%
BIG & RICH Never Mind Me (Warner Bros.)	4.5%	34.3%	3.24	24.5%	75.8%	13.3%	3.8%
JAKE OWEN Yee Haw (RCA)	6.3%	34.0%	3.10	18.8%	76.5%	14.8%	9.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Toby Keith's "Get Drunk & Be Somebody" is the No. 1 song overall, up from No. 2, and the No. 3 passion song in the sample. Men are the strength, ranking it No. 1, while females rank it No. 6. In the demos, 45-54 listeners rank the song No. 1, core 35-44 listeners rank it No. 2, and younger 25-34 listeners rank it No. 3.

Strong growth continues for Jason Aldean, with "Why" ranking No. 2, up from No. 4, and as the No. 7 passion song, outperforming the radio spin chart activity. Men rank this song No. 2, and women rank it No. 5. The strength in-demo is younger 25-34 listeners, who rank "Why" No. 2.

Tim McGraw's "When the Stars Go Blue" is just exploding with radio listeners, ranking No. 8 overall, up strong from No. 16, and as the No. 8 passion song, up from No. 14. Familiarity hits 90%. Men rank this song at No. 7, up from No. 18; women rank it No. 8, up from No. 13.

Jack Ingram stays strong, with "Wherever You Are" ranking No. 10 for the week and No. 9 passion. Core 35-44 listeners rank it No. 10.

At just 4 weeks of age on this data, Carrie Underwood stays strong with "Don't Forget to Remember Me." It ranks No. 15 overall and passion.

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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April 21, 2006



America's Best Testing Country Songs 12+
For The Week Ending 4/14/06

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
BLAKE SHELTON Nobody But Me (Warner Bros.)	4.22	4.20	95%	20%	4.21	4.34	4.04
RASCAL FLATTS What Hurts The Most (Lyric Street)	4.20	4.14	98%	24%	4.14	4.21	4.06
JASON ALDEAN Why (BBR)	4.15	4.13	88%	12%	4.12	4.20	4.03
BRAD PAISLEY The World (Arista)	4.14	4.18	68%	7%	4.10	4.05	4.16
KEITH ANDERSON Every Time I Hear Your Name (Arista)	4.13	4.04	78%	8%	4.07	4.17	3.95
DIERKS BENTLEY Settle For A Slowdown (Capitol)	4.11	4.04	91%	10%	4.12	4.16	4.06
GARY ALLAN Life Ain't Always Beautiful (MCA)	4.09	4.16	79%	9%	4.04	4.13	3.91
KEITH URBAN Tonight I Wanna Cry (Capitol)	4.04	4.11	98%	32%	4.05	4.20	3.84
BROOKS & DUNN Believe (Arista)	4.03	4.04	97%	34%	4.11	4.22	3.96
SARA EVANS Cheatin' (RCA)	4.02	4.02	98%	33%	4.07	4.14	3.98
CRAIG MORGAN I Got You (BBR)	4.02	4.09	83%	12%	3.98	4.03	3.92
PHIL VASSAR Last Day Of My Life (Arista)	4.01	4.07	82%	12%	4.01	4.11	3.88
MONTGOMERY GENTRY She Don't Tell Me To (Columbia)	4.00	4.09	96%	29%	3.98	3.99	3.98
R. ATKINS If You're... (Before The Devil Even Knows) (Curb)	3.99	4.01	48%	6%	3.96	4.19	3.72
LEANN RIMES Something's Gotta Give (Asylum/Curb)	3.97	3.99	93%	19%	3.96	3.96	3.95
BON JOVI/W.J. NETTLES Who Says You... (Mercury/DJMG)	3.95	4.06	99%	31%	3.98	3.97	4.01
KENNY CHESNEY Living In Fast Forward (BNA)	3.92	4.08	98%	30%	3.93	3.94	3.92
JACK INGRAM Wherever You Are (Big Machine)	3.92	4.00	90%	18%	3.91	3.95	3.87
JOE NICHOLS Size Matters (Someday) (Universal South)	3.92	3.97	88%	15%	3.90	3.92	3.88
GEORGE STRAIT Seashores Of Old Mexico (MCA)	3.92	3.93	85%	15%	3.95	3.92	3.98
LITTLE BIG TOWN Bring It On Home (Equity)	3.91	3.82	62%	7%	3.89	3.87	3.93
KENNY ROGERS I Can't Unlove You (Capitol)	3.81	3.90	78%	13%	3.88	4.06	3.66
T. KEITH Get Drunk And... (Show Dog Nashville/Universal)	3.75	3.74	97%	30%	3.72	3.83	3.59
ERIC CHURCH How 'Bout You (Capitol)	3.73	3.74	46%	5%	3.69	3.73	3.64
TIM MCGRAW When The Stars Go Blue (Curb)	3.72	3.70	84%	18%	3.71	3.77	3.64
JAMIE O'NEAL I Love My Life (Capitol)	3.72	-	55%	11%	3.70	3.73	3.68
FAITH HILL The Lucky One (Warner Bros.)	3.68	3.70	88%	22%	3.68	3.72	3.64
TRENT TOMLINSON Drunker Than Me (Lyric Street)	3.62	3.78	87%	25%	3.56	3.60	3.51
SHEDDISY I'm Taking The Wheel (Lyric Street)	3.60	3.70	83%	22%	3.62	3.56	3.70

Total sample size is 338 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	RASCAL FLATTS What Hurts The Most (Lyric Street)	497	+12	13	12/0
3	2	FAITH HILL The Lucky One (Warner Bros.)	456	0	7	16/0
4	3	AARON PRITCHETT Big Wheel (OPM)	433	+11	12	15/0
6	4	T. KEITH Get Drunk And... (Show Dog Nashville/Universal)	411	+15	13	14/0
2	5	KENNY CHESNEY Living In Fast Forward (BNA)	398	-54	14	13/0
8	6	KEITH URBAN Tonight I Wanna Cry (Capitol)	390	+14	16	13/0
10	7	DIERKS BENTLEY Settle For A Slowdown (Capitol)	369	+16	8	14/0
5	8	B. JOVI/W.J. NETTLES Who Says You Can't... (Island/DJMG)	367	-20	15	14/0
14	9	GEORGE STRAIT Seashores Of Old Mexico (MCA)	365	+22	7	16/0
9	10	LEANN RIMES Something's Gotta Give (Asylum/Curb)	365	+5	8	14/0
15	11	TIM MCGRAW When The Stars Go Blue (Curb)	364	+27	4	15/0
7	12	BLAKE SHELTON Nobody But Me (Warner Bros.)	356	-17	7	14/0
11	13	JOHNNY REID Time Flies (Open Road/Universal)	354	+14	5	15/0
13	14	ROAD HAMMERS Nashville... (Open Road/Universal)	334	0	12	13/0
16	15	DERIC RUTTAN Invisible (Lyric Street)	332	+27	3	13/0
21	16	BRAD PAISLEY The World (Arista)	326	+66	2	16/2
20	17	JASON ALDEAN Why (BBR)	310	+55	5	8/0
18	18	MELANIE LAINE Queen Of Hearts (Royalty)	296	+36	6	10/0
17	19	C. LUND Hair In My Eyes... (Stony Plain/Warner Music Canada)	282	-5	9	9/0
22	20	DIXIE CHICKS Not Ready... (Open Wide/Columbia)	277	+13	3	18/1
24	21	JACK INGRAM Wherever You Are (Big Machine)	264	+49	3	11/0
23	22	JOE NICHOLS Size Matters (Someday) (Universal South)	261	+25	5	14/3
12	23	SARA EVANS Cheatin' (Sony BMG)	249	-77	15	14/0
25	24	BROOKS & DUNN Believe (Sony BMG)	240	+20	13	11/0
Debut	25	GIL GRAND Quit Teasin' Me (Royalty)	219	+49	1	10/0
Debut	26	C. UNDERWOOD Don't Forget To Remember Me (Arista)	218	+97	1	14/2
19	27	JOSH TURNER Your Man (MCA)	217	-28	15	11/0
28	28	STEVE FOX Rewind (Royalty)	216	+20	2	9/0
-	29	J.R. VAUTOUR The New Me (Busy Music/Royalty)	183	+8	4	7/0
27	30	D. MARSHALL That's What Love Is (Busy Music/Universal)	170	-19	15	13/0

19 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. © 2006 Radio & Records. * Indicates Canon.

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Anything But Mine" — Kenny Chesney

5 YEARS AGO

• No. 1: "Who I Am" — Jessica Andrews

10 YEARS AGO

• No. 1: "Heart's Desire" — Lee Roy Parnell

15 YEARS AGO

• No. 1: "Drift Off To Dream" — Travis Tritt

20 YEARS AGO

• No. 1: "Happy Happy Birthday Baby" — Ronnie Milsap

25 YEARS AGO

• No. 1: "A Headache Tomorrow (Or A Heartache Tonight)" — Mickey Gilley

30 YEARS AGO

• No. 1: "Drinkin' My Baby Off My Mind" — Eddie Rabbit

NEW & ACTIVE

SCOTTY EMERICK What's Up With That (Show Dog Nashville)
Total Points: 541, Total Stations: 30, Adds: 1

MIRANDA LAMBERT New Strings (Epic)
Total Points: 487, Total Stations: 38, Adds: 11

EMERSON DRIVE A Good Man (Midas)
Total Points: 457, Total Stations: 31, Adds: 4

RONNIE MILSAP Local Girls (RCA/RLG)
Total Points: 456, Total Stations: 22, Adds: 2

RAY SCOTT Gone Either Way (Warner Bros.)
Total Points: 454, Total Stations: 30, Adds: 4

CROSS CANADIAN RAGWEED This Time Around (Universal South)
Total Points: 428, Total Stations: 15, Adds: 4

CAROLINA RAIN Get Outta My Way (Equity)
Total Points: 333, Total Stations: 24, Adds: 1

LOST TRAILERS Call Me Crazy (BNA)
Total Points: 314, Total Stations: 24, Adds: 3

JULIE ROBERTS Men & Mascara (Mercury)
Total Points: 213, Total Stations: 17, Adds: 2

RIO GRAND Kill Me Now (Curb/Asylum)
Total Points: 196, Total Stations: 15, Adds: 11

RADIO COUNTRY REPORTERS

Stations and their ads listed alphabetically by market

WQMX/Akron, OH* OM/PA: Kevin Mason APD: Ken Steel 1 GARY ALLAN 2 KENNY CHESNEY 3 CARRIE UNDERWOOD 4 RONNIE MILSAP	WZKX/Biloxi, MS OM/PA: Bryan Rhodes 1 WRECKERS	KCCY/Colorado Springs, CO* PD: Jo Jo Turnbaugh 1 RASCAL FLATS 2 MIRANDA LAMBERT	WKML/Fayetteville, NC OM: Mac Edwards PD: Paul Johnson APD: Dave Stone MD: Dean O No Adds	KILT/Houston, TX* PD: Jeff Garrison MD: Greg Frey 1 RASCAL FLATS 2 DANIELLE PECK 3 JULIE ROBERTS	WBUL/Lexington, KY OM: Barry Fox PD: Jay Cruze 1 SARA EVANS 2 MARK WILLS	WSIX/Nashville, TN* OM: Clay Hunicutt PD/MD: Justin Clapp APD: Patsy Quyn 1 MIRANDA LAMBERT 2 BIE & RICH 3 RASCAL FLATS 4 SCOTTY EMERICK 5 MEGAN MULLINS	WRWD/Poughkeepsie, NY OM: Reggie Osterhout PD/MD: Justin Clapp APD: Patsy Quyn 1 MIRANDA LAMBERT 2 BIE & RICH 3 RASCAL FLATS 4 SCOTTY EMERICK 5 MEGAN MULLINS	KJUG/San Luis Obispo, CA PD/MD: Pepper Daniels 19 JAKE OWEN 2 WRECKERS 3 LITTLE BIG TOWN 4 STEVE HOLY	WTCM/Traverse City, MI OM/PA: Jack O'Malley MD: Carey Carlson 5 JAV ZANT 6 ASHLEY MONROE 7 RIO GRAND
WGNA/Albany, NY* PD: Buzz Brindle MD: Bill Earley 1 TOBY KEITH 2 WRECKERS 3 RASCAL FLATS	WHWK/Binghamton, NY OM/PA: Ed Walker 23 RASCAL FLATS 14 JOSH TURNER 15 TOBY KEITH 16 BRIAN MCCOMBS 17 BILLY CURRINGTON	WCOS/Columbia, SC* PD: LJ Smith APD/MD: Glen Garrett No Adds	KAFF/Flagstaff, AZ PD: C.J. Mumi OM/PA: Johnny Chiang MD: Christi Brooks 1 JAKE OWEN 2 JIMMY JOHNSON 3 MIRANDA LAMBERT	KKQB/Houston, TX* OM/PA: Johnny Chiang MD: Christi Brooks 1 CROSS CANADIAN RAGWEED 2 LITTLE BIG TOWN 3 RASCAL FLATS 4 KENNY CHESNEY	KZKX/Lincoln, NE OM: Jim Steel PD: Brian Jennings APD/MD: Carol Turner 1 KENNY CHESNEY 2 LITTLE BIG TOWN 3 SUGARLAND 4 KENNY CHESNEY	WSM/Nashville, TN* PD: Buddy Van Arsdale MD: Frank Seres 1 BILLY CURRINGTON 2 KENNY CHESNEY 3 CARRIE UNDERWOOD 4 JOHN CORBITT 5 CARRIE UNDERWOOD	WCTK/Providence, RI* MD: Sam Stevens 13 TOBY KEITH 3 GARTH BROOKS	KRAZ/Santa Barbara, CA PD/MD: Stefan Carpenter 14 JOSH TURNER	KIIM/Tucson, AZ* OM: Herb Crowe PD/MD: Buzz Jackson 1 SARA EVANS 2 RASCAL FLATS 3 TOBY KEITH 4 CARRIE UNDERWOOD
KBQI/Albuquerque, NM* OM: Bill May PD: Tim Jones APD/MD: Jeff Jay 1 GARTH BROOKS 2 TOBY KEITH 3 MIRANDA LAMBERT	WBWN/Bloomington, IL OM/PA: Dan Westhoff APD/MD: Buck Stevens 10 BILLY DEAN 10 VAN ZANT 10 MEGAN MULLINS 13 RASCAL FLATS 13 TOBY KEITH	WCOL/Columbus, OH* PD: John Crenshaw APD/MD: Dan E. Zuko 1 RODNEY ATKINS 2 RASCAL FLATS	WFBE/Flint, MI PD: Coyote Collins APD/MD: Dave Geronimo 1 TOBY KEITH 2 RASCAL FLATS	WTCH/Huntington PD: Judy Eaton MD: Dave Poole 15 SARA EVANS 15 TOBY KEITH 15 DELANA STEVENS	KSSM/Little Rock, AR* PD/MD: Chad Heritage 5 TOBY KEITH 4 LITTLE BIG TOWN RASCAL FLATS	WCTY/New London, CT OM/PA: Jimmy Lehr APD: Dave Elden 16 SARA EVANS 16 WRECKERS 16 MEGAN MULLINS	WLLR/Quad Cities, IA PD: Jim D'Hara MD: Ron Evans 2 CARRIE UNDERWOOD 2 TOBY KEITH 3 WRECKERS	WCTO/Sarasota, FL* OM/PA: Mark Wilson APD: Heidi Decker 1 BILLY CURRINGTON 1 CARRIE UNDERWOOD	WVZW/Tupelo, MS OM: Rick Stevens PD: Bill Hughes APD: Paul Stone 14 CARRIE UNDERWOOD 8 GARTH BROOKS
KRST/Albuquerque, NM* OM/PA: Eddie Haskell MD: Paul Bailey 4 RASCAL FLATS 4 TOBY KEITH	WBWL/Bloomington, IL OM/PA: Dan Westhoff APD/MD: Buck Stevens 10 BILLY DEAN 10 VAN ZANT 10 MEGAN MULLINS 13 RASCAL FLATS 13 TOBY KEITH	WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James 1 KENNY CHESNEY	WLAY/Florence, AL OM/PA: Brian Rickman 5 DIKRIC BENTLEY	WDRM/Huntsville, AL OM/PA: Todd Berry APD: Stuart Langston MD: Dan McClain 7 CARRIE UNDERWOOD	KZLA/Los Angeles, CA* OM/PA: R.J. Curtis APD/MD: Tony Campos 1 TOBY KEITH 2 RASCAL FLATS 3 RASCAL FLATS 4 RASCAL FLATS 5 RASCAL FLATS 6 RASCAL FLATS	WGH/Norfolk, VA* OM/PA: John Shomby APD/MD: Mark McKay 10 RASCAL FLATS 11 RASCAL FLATS 11 RASCAL FLATS 11 RASCAL FLATS 11 RASCAL FLATS 11 RASCAL FLATS	WQRJ/Raleigh, NC* OM: Paul Michaels PD: Lisa McKay APD: Mike Maddawg Biddle 1 MEGAN MULLINS 2 SUGARLAND	WQAG/Reno, NV OM/PA: Tom Jordan 1 TOBY KEITH 2 RASCAL FLATS 3 RASCAL FLATS 4 RASCAL FLATS	WNUE/Tyler, TX OM: Jeff Evans PD/PA: Andy Knight 11 KENNY CHESNEY 11 CARRIE UNDERWOOD 11 SUGARLAND
KRRV/Alexandria, LA PD/MD: Steve Casey APD: Pat Cloud 2 KENNY CHESNEY 2 PHIL VASSAR 2 TOBY KEITH	WKZN/Boise, ID* OM/PA: Rich Summers APD/MD: Spencer Burke 1 RASCAL FLATS 1 TOBY KEITH	KRYS/Corpus Christi, TX OM: Paula Newell PD: Frank Edwards 10 TOBY KEITH	WFLS/Florence, SC OM/PA: Randy "Mudflap" Wilcox MD: Chase Matthews 1 VAN ZANT 2 GARTH BROOKS 3 RASCAL FLATS	WMSI/Jackson, MS OM: Steve Kelly PD: Rick Adams APD/MD: Kim Allen 1 GRETCHEN WILSON 1 TONY KAY 1 KENNY CHESNEY	KLLJ/Lubbock, TX PD: Jeff Scott MD: Neely Yates 10 TOBY KEITH 10 SUGARLAND	KHKK/Odessa, TX PD: Mike Lawrence APD/MD: Kelley Peterson 1 LITTLE BIG TOWN 2 GARTH BROOKS	KOUT/Rapid City, SD PD/MD: Mark Houston 14 TOBY KEITH	KBUL/Reno, NV OM/PA: Tom Jordan 1 TOBY KEITH 2 RASCAL FLATS 3 RASCAL FLATS 4 RASCAL FLATS	KSUX/Sioux City, IA PD/MD: Tony Michaels 16 RASCAL FLATS 2 TOBY KEITH 3 RASCAL FLATS 4 RASCAL FLATS 5 SARA EVANS
KTST/Oklahoma City, OK* OM/PA: Tom Travis APD/MD: Anthony Allen 1 TONY KAY 2 RASCAL FLATS	KUUB/Reno, NV OM: Jim McClain APD/MD: "Big" Chris Hart 1 JOSH GRACIN 2 GARTH BROOKS 6 TOBY KEITH 5 WRECKERS	KXKS/Shreveport, LA OM: Gary McCoy PD: Chris Evans 1 KENNY CHESNEY 2 BIE & RICH	KUAB/Reno, NV OM: Jim McClain APD/MD: "Big" Chris Hart 1 JOSH GRACIN 2 GARTH BROOKS 6 TOBY KEITH 5 WRECKERS	KSUX/Sioux City, IA PD/MD: Tony Michaels 16 RASCAL FLATS 2 TOBY KEITH 3 RASCAL FLATS 4 RASCAL FLATS 5 SARA EVANS	KFRG/Riverside, CA* OM: Lee Douglas PD/MD: Don Jeffrey 1 BILLY CURRINGTON 3 DANIELLE PECK	KUUB/Reno, NV OM: Jim McClain APD/MD: "Big" Chris Hart 1 JOSH GRACIN 2 GARTH BROOKS 6 TOBY KEITH 5 WRECKERS	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	KVUU/Reno, NV OM: Jim McClain APD/MD: "Big" Chris Hart 1 JOSH GRACIN 2 GARTH BROOKS 6 TOBY KEITH 5 WRECKERS	KWJW/Vicksburg, MS* OM: Robert Harder PD/MD: Paul "Coyote" Neumann APD: Lynn Daniels 6 TOBY KEITH 6 SARA EVANS 1 RIO GRAND 1 RASCAL FLATS
WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY	WVYZ/Roanoke, VA PD/MD: Joel Dearing 4 KENNY CHESNEY
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POWERED BY
MEDIA BASE
Monitored Reporters
221 Total Reporters
123 Total Monitored
98 Total Indicator

Use Your Product To Sell Your Product

Drop the PowerPoint and create marketing partnerships

By Michelle England

These days, the proof is in the pudding — literally! You can't go to the grocery store on a Saturday without being offered a full meal in free food samples. Food manufacturers have figured out that the best way to get people to buy a new product is to let them taste it.

Free trial coupons and catchy marketing campaigns aren't nearly as effective in today's fast-forward society. People don't pay attention unless something hits them square in the eye (or, in this case, the stomach) right at the time that they are planning to buy.

Remember The Product

People want to see, touch and feel the products they are considering, at the time they are considering them. They don't have the time to make a multistep, multi-occasion decision, not in our "click to buy" world.

As radio sales executives and programming staff, we need to realize this fact when it comes to growing our business, and we need to remember what our product is. In our haste to keep up with split-second media decisionmaking, we forget about the impact and strength that a demonstration of our product can have.



Michelle England

What do we sell? The power and appeal of radio advertising has always been the fact that we sell motivation and action wrapped up in a creative breakthrough message. People hear a message, it means something to them, and they act on it.

When we have the opportunity to demonstrate that amazing fact of our product to the right potential client, what do we do? We give them a printed presentation. We get caught up in discussions of numbers, comparisons of ourselves to other stations, charts and graphs, our efficiencies and our added-value offers instead of what we are really selling.

People want to see, touch and feel the products they are considering, at the time they are considering them.

We need to remember the power of the audio ad (instead of treating it as an "Oh, crap!" moment when we get our copy-due reports). People really do love creative ads. Think about it: Thousands of people watch the Super Bowl just for the ads. They talk about them the next day at work, and entertainment shows rate them.

Cool, motivating ads reinforce our belief in the products we like and buy. How many stations haven't created their own rendition of the Budweiser "Real Men of Genius" spots?

Take the time to develop and market your product directly to qualified prospective customers, and you will create big partnerships.

Selling To Media Buyers

Audio ads are the power of the broadcast industry, and radio has the ability to not only wield this power, but to target it, focus it and deliver it, fueled by imagination, to its listeners. We need to rethink an old but powerful tool: the infamous spec spot.

Yeah, you've heard this before. "And we're busy," you say. "We're in sales, out making calls, or we're in programming, planning events and on-air promos. Buys come down so quickly now, with little turnaround time for planning and presenting."

"Promotions that used to last weeks now last a few days before it's off to the next hot topic. How can we take the time to work on a creative, product-driven presentation?"

We need to think about our business in a different way than in days of old and realize that we have two very different types of radio advertising buyers.

For your media buyers, you should

have top-notch research on your product and be able to negotiate with added value, promotion and results. It's a numbers game here. In the not-too-distant future we will probably have computers to do this, both buying and selling.

The creativity in these types of buys comes from your ability to maximize the benefits available to you at your station. These buys also come and go quickly. This is where attrition starts, because it's not an emotional decision.

I'd like to talk more about how you should plan for the "big ones," though, the direct partnerships you develop with businesses, the ones you end up being so proud of and that are the reason you love radio.

Do Your Research

A good friend of mine told me how she kept noticing, year after year, that a local health care company in her town had weekly ads in several of the city's local newspapers.

The ads were consumer-focused, not business-to-business, and she thought there could be a direct relationship between the target audience for her AC station and the desired customer for the health care company.

She researched the company over the next couple of months and was able to get an appointment with the marketing director. Instead of coming in to talk about radio, she decided to commission her creative production director to make a few spec spots based on the company's print marketing campaigns (which, she found out later, equated to a \$2 million annual spend).

The sample radio spots were emotional and relevant to parents. My friend presented the spots to the marketing director, and she was hooked.

After a handful of finalization meetings, my friend was able to secure a \$350,000 annual campaign for her station and sold time on a couple of other stations as well, to round out a newly developed radio strategy for the health care company.

Go In With A Plan

By demonstrating the power of the product to the marketing director from the get-go, my friend was able to capture her interest and develop the partnership. You, too, can accomplish this feat if you go in with a plan.

Here are some guidelines:

1. Identify just two or three businesses at a time in your city that could grow their business with a strong radio campaign directed at your AC/Hot AC audience. How do you find these companies? Through the local business journal, the *Wall Street Journal*, local business organizations, the business section of the newspaper and (my personal favorite) the Hoover's Inc. website (www.hoovers.com).

Dedicate some time each week to figuring out these businesses and qualifying them as prey.

2. Explore these businesses' existing marketing. How do they currently market themselves? What promotions do they have in the stores? Do they advertise? What are their websites like? Do they have sponsorships or charitable affiliations?

If this sounds like a time soak, ask to borrow an intern from your promotions

The power and appeal of radio advertising has always been the fact that we sell motivation and action wrapped up in a creative breakthrough message.

department for a week and have him or her find this information for you. Most companies are willing to give information to students who call, and interns can learn a lot from this.

3. Get time with programming. Your creative director or imaging production director is the key. This is the person who spends his time promoting the benefits of the station to your audience. He knows how to reach your people and what makes them tick. This will be key when you create your sample spots.

This may be one of the toughest steps if your station doesn't have a program for creative development for sales. Prepare the creative director with information, samples of advertising — anything you have that can help with the creative on the spec spot. Then let him work his magic.

4. Be informed when you make your call to the company to set up a meeting. Talk about your creative and the fact that you can deliver your presentation in 60 seconds. If you can't get time by calling, send one or two of your samples in a creative package that relates to the company: a CD attached to a bedpan filled with flowers for a hospital, a CD inside a tool box for an automotive aftermarket chain, an audio file on a USB memory stick for a high-tech company — something that shows you've done your homework and understand their business.

Hook Them

When you're with the marketing director or business owner, how awesome is it that he or she can hear the motivation and call to action in your spot? Once you have them hooked, you are in control and can then work out the details of the campaign. They will want to buy it, so you'll have the advantage when it comes to negotiating rates, availability, etc.

Handle your day-to-day transactions and have a strategy for that, too, but take the time to develop and market your product directly to other qualified prospective customers, and you will create big partnerships. It's the most exciting aspect of our industry, and, when done smart, many times a spec spot will do the selling for you!

Michelle England has more than 15 years of radio experience in marketing and sales. She currently works for a marketing agency in Kansas City and consults radio executives. She can be reached at 913-344-5455 or at mengland@kc.rr.com.

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2144	+86	184210	27	103/0
3	2	LIFHOUSE You And Me (Geffen)	2118	+175	156327	38	95/0
2	3	DANIEL POWTER Bad Day (Warner Bros.)	2021	+42	168749	14	102/3
4	4	KELLY CLARKSON Because Of You (RCA/RMG)	2005	+147	171253	21	92/0
5	5	MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)	1663	+1	124260	13	92/0
6	6	KEITH URBAN Making Memories Of Us (Capitol/EMC)	1327	-128	74452	14	95/0
8	7	LEANN RIMES Probably Wouldn't Be This Way (Curb)	1075	-48	41821	13	84/2
7	8	ANNA NALICK Breathe (2 AM) (Columbia)	1006	-203	73828	48	91/0
12	9	NATASHA BEDINGFIELD Unwritten (Epic)	955	+238	64320	7	71/6
10	10	MARIAH CAREY We Belong Together (Island/IDJMG)	932	+20	66551	45	87/1
9	11	SANTANA f/MICHELLE BRANCH I'm Feeling You (Arista/RMG)	927	0	50944	28	65/0
11	12	FAITH HILL w/TIM MCGRAW Like We Never Loved At All (Warner Bros./Curb)	895	+109	76537	12	72/1
13	13	ROB THOMAS Ever The Same (Atlantic)	819	+110	79296	12	58/1
15	14	CARRIE UNDERWOOD Some Hearts (Arista)	634	+35	44356	10	64/3
16	15	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	566	+72	40411	7	50/3
17	16	CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO)	519	+32	23940	9	57/1
19	17	NICKELBACK Photograph (Roadrunner/IDJMG)	311	+18	22689	11	20/2
18	18	GOO GOO DOLLS Better Days (Warner Bros.)	302	-7	11283	14	29/0
21	19	HOOTIE & THE BLOWFISH Get Out Of My Mind (Sneaky Long/Vanguard)	288	+59	8553	5	38/4
22	20	TRAIN Cab (Columbia)	223	+11	9153	7	28/1
20	21	CHICAGO Feel (Rhino/Warner Bros.)	204	-52	5626	5	29/0
23	22	GREEN DAY Wake Me Up When September Ends (Reprise)	194	+13	11195	19	18/0
26	23	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	183	+47	23205	5	15/2
25	24	DIAN DIAZ Colour Everywhere (Strip City)	171	+16	2760	7	29/1
28	25	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	122	+34	2766	2	27/5
Debut	26	NICOL SPONBERG Crazy In Love (Curb)	105	+58	1651	1	24/6
29	27	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	73	-1	4692	2	6/3
Debut	28	KELLY CLARKSON Walk Away (RCA/RMG)	70	+2	4044	1	5/0
30	29	GREEN DAY Boulevard Of Broken Dreams (Reprise)	68	0	5419	5	8/0
Debut	30	JADE Lay Me Down (ARG)	61	+14	342	1	13/2

105 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (©2006, Arbitron Inc.) ©2006 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BO BICE The Real Thing (RCA/RMG)	8
NATASHA BEDINGFIELD Unwritten (Epic)	6
NICOL SPONBERG Crazy In Love (Curb)	6
HEATHER SMALL Proud (Lionsgate)	6
NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	5
HOOTIE & THE BLOWFISH Get Out... (Sneaky Long/Vanguard)	4
DANIEL POWTER Bad Day (Warner Bros.)	3
CARRIE UNDERWOOD Some Hearts (Arista)	3
SHERYL CROW & STING Always On Your Side (A&M/Interscope)	3
CARRIE UNDERWOOD Jesus, Take The Wheel (Arista)	3

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATASHA BEDINGFIELD Unwritten (Epic)	+238
LIFHOUSE You And Me (Geffen)	+175
KELLY CLARKSON Because Of You (RCA/RMG)	+147
ROB THOMAS Ever The Same (Atlantic)	+110
F. HILL w/T. MCGRAW Like We Never... (Warner Bros./Curb)	+109
JAMES BLUNT You're Beautiful (Custard/Atlantic)	+86
SHERYL CROW & STING Always On Your Side (A&M/Interscope)	+72
HOOTIE & THE BLOWFISH Get Out... (Sneaky Long/Vanguard)	+59
NICOL SPONBERG Crazy In Love (Curb)	+58
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+47

NEW & ACTIVE

BO BICE The Real Thing (RCA/RMG)
Total Plays: 54, Total Stations: 10, Adds: 8
CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment)
Total Plays: 49, Total Stations: 12, Adds: 2

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ROB THOMAS Lonely No More (Atlantic)	1229
MICHAEL BUBLE Home (143/Reprise)	878
LOS LONELY BOYS Heaven (Or Music/Epic)	853
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	793

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KELLY CLARKSON Breakaway (RCA/RMG)	792
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	765
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	740
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	692
MAROON 5 She Will Be Loved (Octone/J/RMG)	691
TIM MCGRAW Live Like You Were Dying (Curb)	667
MATCHBOX TWENTY Unwell (Atlantic)	620
TRAIN Calling All Angels (Columbia)	618

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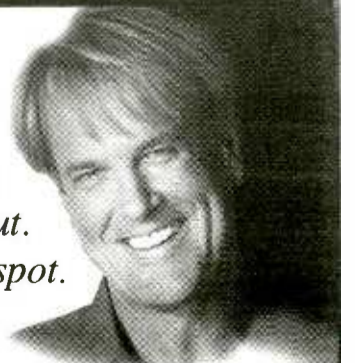
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and on 9 Formats!**

I just wanted to thank you. While I was laying in bed, half asleep, John Tesh's show came on. The segment was about skin cancer. Chills went down my spine listening to his description of what signs you should be concerned about. I made a Dr.'s appt. that day. My doctor removed the spot. The biopsy came back as cancer. Even though I didn't win the station's contest, I think I am a bigger winner for early detection of this cancer. Thank you.

Susan, WSNI/FM Philadelphia, PA listener



For more info, please contact: Scott Meyers • The TeshMedia Group • Toll free: 888-548-8637 • email: Scott@Meyers.net



America's Best Testing AC Songs 12 + For The Week Ending 4/14/06

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 25-54, 25-34, 35-54. Lists top 30 AC songs including Daniel Powter, Kelly Clarkson, F. Hill W/T. McGraw, etc.

Total sample size is 299 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



AC TOP 30



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

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reporter information including station call letters, reporter names, and contact details for various markets like Albany, NY; Bridgeport, CT; Dallas, TX; etc.



129 Total Reporters

105 Total Monitored

24 Total Indicator

Did Not Report, Playlist Frozen (1): WVAF/Charleston, WV

April 21, 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	DANIEL POWTER Bad Day (Warner Bros.)	3219	+65	174579	28	77/0
3	2	ROB THOMAS Ever The Same (Atlantic)	2566	+8	132516	21	78/0
2	3	JAMES BLUNT You're Beautiful (Custard/Atlantic)	2532	-121	132172	30	79/0
4	4	NATASHA BEDINGFIELD Unwritten (Epic)	2505	+149	141804	16	69/2
6	5	BON JOVI Who Says You Can't Go Home (Island/IDJMG)	2160	+150	118424	13	72/1
7	6	KELLY CLARKSON Walk Away (RCA/RMG)	2150	+167	107184	14	65/1
5	7	FRAY Over My Head (Cable Car) (Epic)	2089	+74	93011	23	71/0
9	8	STAIN'D Right Here (Flip/Atlantic)	1786	-14	96982	36	67/0
8	9	NICKELBACK Photograph (Roadrunner/IDJMG)	1689	-141	104634	33	79/0
11	10	KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	1615	+134	84690	13	70/0
15	11	NICKELBACK Savin' Me (Roadrunner/IDJMG)	1578	+184	64630	9	69/2
12	12	LIFEHOUSE You And Me (Geffen)	1435	-37	76571	61	78/0
10	13	SHERYL CROW & STING Always On Your Side (A&M/Interscope)	1430	-58	59411	10	68/0
16	14	COLDPLAY Talk (Capitol)	1414	+65	67543	15	63/1
13	15	KELLY CLARKSON Because Of You (RCA/RMG)	1307	-130	75096	28	70/0
18	16	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	1255	+115	72832	13	52/1
19	17	JEWEL Again And Again (Atlantic)	1022	+133	42759	8	56/2
17	18	TRAIN Cab (Columbia)	861	-309	35185	20	59/0
22	19	HOOBASTANK If I Were You (Island/IDJMG)	841	+63	24838	7	51/1
21	20	O.A.R. Love And Memories (Everfire/Lava)	810	+22	32218	15	41/0
24	21	TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	792	+170	27739	10	48/4
20	22	ALL-AMERICAN REJECTS Dirty Little Secret (Doghouse/Interscope)	752	-38	38729	16	36/0
23	23	KEITH URBAN Making Memories Of Us (Capitol/EMC)	665	+4	37529	10	37/0
26	24	SAVING JANE Girl Next Door (Universal Republic)	608	+26	18213	14	33/0
Debut	25	GOO GOO DOLLS Stay With You (Warner Bros.)	529	+358	37607	1	54/28
30	26	RIHANNA SOS (Def Jam/IDJMG)	522	+93	20532	4	16/2
25	27	CARRIE UNDERWOOD Some Hearts (Arista)	506	-101	15572	17	35/0
28	28	FALL OUT BOY Dance, Dance (Island/IDJMG)	498	+12	17451	13	13/1
34	29	BO BICE The Real Thing (RCA/RMG)	474	+115	21387	3	25/3
33	30	BETTER THAN EZRA Juicy (Artemis)	473	+96	16745	7	21/1
32	31	INXS Afterglow (Epic)	463	+84	14922	5	32/2
29	32	PINK Stupid Girls (LaFace/Zomba Label Group)	457	-18	19520	9	28/0
27	33	SANTANA f/STEVEN TYLER Just Feel Better (Arista/RMG)	398	-123	16001	17	32/0
31	34	JOSH KELLEY Almost Honest (Hollywood)	380	-35	12975	11	26/0
37	35	SWITCHFOOT We Are One Tonight (Columbia)	347	+19	7008	4	23/1
38	36	BREAKING POINT All Messed Up (Wind-Up)	344	+48	6237	6	20/0
39	37	MISSY HIGGINS Scar (Reprise)	307	+42	7803	5	24/1
35	38	LIVE The River (Epic)	284	-54	12754	11	21/0
Debut	39	NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)	273	+76	9783	1	14/1
40	40	MARY J. BLIGE Be Without You (Geffen)	265	+31	12029	3	10/1

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Stay With You (Warner Bros.)	28
BLUE OCTOBER Hate Me (Universal Motown)	13
TRAIN Give Myself To You (Columbia)	8
JAMES BLUNT High (Custard/Atlantic)	7
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	4
BO BICE The Real Thing (RCA/RMG)	3
NEEDTOBREATHE You Are Here (Lava)	3
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	3
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	3

The Hot AC add threshold is applied to monitored stations not allowed to report adds per their company policy. Songs that reach 10 plays per week in two consecutive airplay weeks. Airplay week is defined as Sunday through Saturday. Adds from all other programmers are still accepted at any play level.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Stay With You (Warner Bros.)	+358
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+184
TEDDY GEIGER For You I Will (Confidence) (Columbia/Sony BMG)	+170
KELLY CLARKSON Walk Away (RCA/RMG)	+167
BON JOVI Who Says You Can't Go Home (Island/IDJMG)	+150
NATASHA BEDINGFIELD Unwritten (Epic)	+149
KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin)	+134
JEWEL Again And Again (Atlantic)	+133
JACK JOHNSON Upside Down (Brushfire/Universal Republic)	+115
BO BICE The Real Thing (RCA/RMG)	+115

NEW & ACTIVE

JAMES BLUNT High (Custard/Atlantic)
Total Plays: 215, Total Stations: 18, Adds: 7

MAT KEARNEY Nothing Left To Lose (Aware/Columbia)
Total Plays: 132, Total Stations: 12, Adds: 1

DIRTIE BLONDE Walk Over Me (Jive/Zomba Label Group)
Total Plays: 126, Total Stations: 16, Adds: 1

FEFE DOBSON This Is My Life (Island/IDJMG)
Total Plays: 122, Total Stations: 9, Adds: 0

NEEDTOBREATHE You Are Here (Lava)
Total Plays: 38, Total Stations: 8, Adds: 3

BLUE OCTOBER Hate Me (Universal Motown)
Total Plays: 32, Total Stations: 15, Adds: 13

TRAIN Give Myself To You (Columbia)
Total Plays: 13, Total Stations: 8, Adds: 8

Songs ranked by total plays

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

81 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 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.



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CAROL ARCHER
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The Digital Revolution

Tales of the music industry's new paradigm

For insight into the digital revolution — what's happened in the last five years, new promises looming on the digital front, and what it all means to record labels — we consult with R&R Assoc. Managing Editor/Technology Editor Brida Connolly and Universal Music & Video Distribution Sr. VP/New Media Susan Roberts, who tackle the sweeping topic with aplomb.

Connolly cites RIAA sales figures for legally downloaded singles and albums, which tripled in the past year — the only format gaining in sales besides hard-copy music videos — saying, "Legal downloads are on track to be a \$400 million a year business.

"That's not so much compared to \$1 billion for the industry overall, but it's a lot of money and rising fast, which can't be overlooked or ignored."

New Business Model



Susan Roberts

Roberts recalls that when she joined Universal in 2000, the company was in the midst of the Napster brouhaha and dealing with the illegitimate use of music. "Universal developed services that allowed consumers to buy and

own a track a la carte or to have access to that music as long as they kept up a \$9.95 monthly subscription," she says.

"First, it was called Duet, then Pressplay. After its sale to Roxio it became the back end for the legitimate Napster, which shows how quickly things were moving in the technology space in just five years.

"We ended up launching the entire catalog available to us in 2002, so the sales we're talking about evolved over

the last three years. Our business has exploded. It was up 200% in the U.S. last year.

"More important, the shift gave people who had stopped going into record stores access to music, which is salient for older demographics, like those that listen to smooth jazz. Records that really perform on the Internet in terms of percentage of their overall sales tend to be those that appeal to older demos.

"People with money to spend are embracing new technologies and want to be fed new ideas. They may not be listening to the radio, but they want to hear new music."

New Marketing

Roberts continues, "The promise of digital is back catalog, for which there may be no room in stores as retail buying patterns shift and much of our business is going to mass merchants.

"We're scouring the globe for lost masters for a vault series, including our international catalog, much of which we can release digitally."

Connolly says, "This is long-tail marketing, a term coined by *Wired* magazine for a marketing concept that is unique to digital distribution. When everything is available, there is a buyer for every title. No matter how obscure, somebody wants it."

Roberts says, "I question why labels don't make their material available digitally, in terms of catalog especially. Figures that are very exciting include the fact that Apple sells one of every track, every month, of the millions they have for sale. Also, we sell about 30% catalog in a year, but in digital it's 65%.

"It's about access, which is one of the things that consumers gripe about and one reason why we lost so many consumers in the era before digital. They'd go into a record store to find a particular title and come out empty-handed."

New Money

Connolly observes that, in the past, customers paid several times for the same product as it became available in new formats — vinyl, eight-track, cassette, CD and, now, DualDisc with video attached

— but digital offers new material to new customers, who are buying material they didn't want previously.

Instead of buying the greatest hits of a band they don't care about, they now want to get one song digitally, which doesn't hurt catalog sales. Connolly calls this "new money."

Roberts says, "It's a brand-new business. We're all old enough to remember the Beta and VHS wars. Well, we're there today in the digital music environment. It encompasses Windows-based players and Apple's iPods, which are not compatible and present an enormous challenge to consumers who want to get into digital but don't understand why a track they bought from one retailer doesn't work on a device purchased from another.

"This is the biggest obstacle standing in our way in terms of getting new consumers into the business. Until this barrier disappears, we're self-limiting, so we at Universal are actively working with all our partners to move the interoperative process along.

"When you start launching catalog digitally, there are a number of new businesses that are enabled that are not just digital and not just physical, but a combination.

"We still love the CD, and it's still 90% of our business, so if we can bundle a CD purchase with a code that gives a fan access to online artist interviews or additional music content, that provides a real value to consumers, and it's a way to win back those you lost along the way."

New Times

Roberts continues, "Other areas where we're using digital as a new-business breaker is in digital downloading kiosks in the stores of those retailers who want to get rid of the restrictions of space and time.

"Labels have the challenge of setting up a record, getting airplay, then bringing retailers in — all matters of timing. If your timing is off and a record has come and gone from the stores, it's hard to get it going again, but a kiosk is a way to send consumers to stores to get it any time a break or an appearance happens.

"The digital world is exploding exponentially. Instead of having 10 or 12 digital customers, now there are cell-phone retailers, kiosk retailers and so on. Suddenly, you have 100 new retailers and five different business models to manage as a label.

"Of course, UMVD has broad experience in digital distribution by now, but something to consider when you decide to partner with any company is making sure you're thinking down the road about the reporting.

"Think about how these people are go-

"It's a revitalization for the art of music, and as the technical hurdles resolve themselves, a very exciting time for music lovers to interact with artists in a whole new way."

Susan Roberts

ing to manage those business models for you, about how you're going to get space for your artist upfront in an environment where everything is available and, particularly, about security — how to make sure the jewels in your crown are protected from inadvertent uses down the line."

Connolly expands on this line of thought, saying, "Not that anybody expects piracy to stop. The RIAA has never said that it can stop piracy. In fact, piracy is rolling along pretty much as it always has and being done by pretty much the same people."

New Business Model

"Another thing to be aware of as a business model is phones," Connolly says. "Everyone knows about ringtones, and now we have a service that will stream to any Java phone. It's only available on a million handsets now, but it's going to grow.

"There are technical issues to be resolved, like buffering, storage and battery life. Companies like MSpot are using a webcast license to provide this content. If it catches on — and it likely will — another issue to consider will be how much access to give phone customers, aside from ringtones, which is a multibillion-dollar business by itself."

In conclusion, Roberts says, "As we look down the road, with the growth of these new distribution channels — downloads, mobile, kiosk and nontraditional retail — coupled with the new products made possible by the digital format — commercial video, audio bundles, master tones, voicetones and physical and digital compilations — the key thought is growth.

"It's about the growth of the artist offerings available for the consumer to purchase, which is good for the fans, good for the artists and good for the business overall.

"It's a revitalization for the art of music and, as the technical hurdles resolve themselves, a very exciting time for music lovers to interact with artists in a whole new way."

"When everything is available, there is a buyer for every title. No matter how obscure, somebody wants it."

Brida Connolly



Brida Connolly

April 21, 2006

POWERED BY
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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	PAUL BROWN Winelight (GRP/VMG)	653	-1	80618	17	30/0
2	2	NAJEE 2nd 2 None (Heads Up International)	613	+6	75055	25	29/0
4	3	NILS Summer Nights (Baja/TSR)	561	+4	68307	25	29/0
3	4	BRIAN CULBERTSON Let's Get Started (GRP/VMG)	542	-23	72395	14	29/0
5	5	RICHARD ELLIOT Mystique (Artizen)	509	-15	66128	24	30/0
6	6	KIM WATERS Steppin' Out (Shanachie)	436	+3	52163	30	25/0
7	7	MICHAEL LINGTON Pacifica (Rendezvous)	392	+19	44661	21	26/0
9	8	PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	349	+16	68159	8	24/2
8	9	BRIAN SIMPSON It's All Good (Rendezvous)	323	-24	33573	29	30/0
10	10	MARION MEADOWS Suede (Heads Up)	299	-1	30200	37	24/0
15	11	KIRK WHALUM Whip Appeal (Rendezvous)	286	+18	33564	16	22/0
12	12	RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	286	-9	58414	8	20/4
11	13	3RD FORCE You Got It (Higher Octave/EMI)	281	-16	49610	19	21/0
13	14	NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI)	276	-19	36818	13	25/2
18	15	MINDI ABAIR True Blue (GRP/VMG)	269	+84	36395	3	23/2
16	16	HERBIE HANCOCK f/CHRISTINA AGUILERA A Song For You (Possibilities/Vector)	248	+4	37403	7	20/1
19	17	BEYONCE' Wishing On A Star (Sony Urban/Columbia)	205	+29	29831	10	13/1
21	18	DAVID PACK Biggest Part Of Me (Peak/Concord)	183	+47	22674	3	15/3
20	19	GERALD ALBRIGHT We Got The Groove (Peak)	151	-12	18854	8	14/0
23	20	CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	144	+15	21217	7	20/5
22	21	DONALD FAGEN H Gang (Reprise)	138	+9	11020	11	12/0
26	22	JASON MILES Sexual Healing (Narada Jazz/EMI)	114	+12	13303	2	9/0
24	23	ERIC DARIUS Steppin' Up (Narada Jazz/EMI)	112	-10	6530	10	10/0
29	24	PAMELA WILLIAMS Positive Vibe (Shanachie)	108	+21	10304	2	10/0
25	25	EUGE GROOVE Chillaxin (Narada Jazz/EMI)	107	+4	19882	3	13/2
28	26	RAY PARKER, JR. Mismaloya Beach (Raydio Music Group)	98	+11	18809	3	10/2
27	27	JANITA Enjoy The Silence (Lightyear)	90	0	4810	5	8/0
Debut	28	KEN NAVARRO Stoned Soul Picnic (Positive)	89	+6	8278	1	8/0
30	29	STEVE OLIVER Good To Go (Koch)	89	+2	5026	4	8/0
Debut	30	WAYMAN TISDALE Get Down On It (Rendezvous)	87	+46	12691	1	12/7

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
WAYMAN TISDALE Get Down On It (Rendezvous)	7
CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	5
RAMSEY LEWIS Oh Happy Day (Narada Jazz/EMI)	4
DAVID PACK Biggest Part Of Me (Peak/Concord)	3

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR True Blue (GRP/VMG)	+84
DAVID PACK Biggest Part Of Me (Peak/Concord)	+47
WAYMAN TISDALE Get Down On It (Rendezvous)	+46
BEYONCE' Wishing On A Star (Sony Urban/Columbia)	+29
RICK BRAUN Groove Is In The Heart (Artizen)	+22
PAMELA WILLIAMS Positive Vibe (Shanachie)	+21
MICHAEL LINGTON Pacifica (Rendezvous)	+19
KIRK WHALUM Whip Appeal (Rendezvous)	+18
PHILIPPE SAISSE TRIO Do It Again (Rendezvous)	+16
CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm)	+15

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHRIS BOTTI f/JILL SCOTT Good Morning Heartache (Columbia)	249
RICK BRAUN Shining Star (Artizen)	230
H. HANCOCK f/J. MAYER Stitched Up (Hear Music/Vector)	229
EUGE GROOVE Get Em Goin' (Narada Jazz/EMI)	193
WALTER BEASLEY Coolness (Heads Up)	192
GREGG KARUKAS Show Me The Way (Trippin' 'N' Rhythm)	173
BOZ SCAGGS Lowdown (Unplugged) (Virgin)	153
PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	148
KEN NAVARRO You Are Everything (Positive)	147
DAVID PACK You're The Only Woman (Peak)	143
RAUL MIDON If You're Gonna Leave (Manhattan/EMC)	141
MARIAH CAREY We Belong Together (Island/IDJMG)	134
NILS Pacific Coast Highway (Baja/TSR)	132
STEVE COLE Thursday (Narada Jazz/EMI)	131
BRIAN CULBERTSON Hookin' Up (GRP/VMG)	122

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

30 Smooth Jazz® reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

STEVE COLE Spin (Narada Jazz/EMI)
Total Plays: 80, Total Stations: 7, Adds: 0

RICK BRAUN Groove Is In The Heart (Artizen)
Total Plays: 78, Total Stations: 10, Adds: 2

JEFF LORBER Everybody Knows That (Narada Jazz/EMI)
Total Plays: 67, Total Stations: 5, Adds: 0

KEM Find Your Way (Back Into My Life) (Motown/Universal)
Total Plays: 59, Total Stations: 6, Adds: 0

DAVE KOZ Undefinable (Capitol)
Total Plays: 58, Total Stations: 4, Adds: 0

RIPPINGTONS Gypsy Eyes (Peak)
Total Plays: 54, Total Stations: 6, Adds: 0

BONA FIDE Midnight Train (Heads Up)
Total Plays: 50, Total Stations: 5, Adds: 0

SIMPLY RED Holding Back The Years (simplyred.com/Verve Forecast/VMG)
Total Plays: 48, Total Stations: 6, Adds: 2

JEFF GOLUB Cream And Sugar (Narada Jazz/EMI)
Total Plays: 44, Total Stations: 6, Adds: 0

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
Total Plays: 41, Total Stations: 7, Adds: 0

Songs ranked by total plays

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R&R SMOOTH JAZZ TOP 30 INDICATOR

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PAUL BROWN <i>WineLight (GRP/VMG)</i>	210	-3	189	14	12/0
8	2	BRIAN CULBERTSON <i>Let's Get Started (GRP/VMG)</i>	203	+24	186	13	11/0
3	3	GERALD ALBRIGHT <i>We Got The Groove (Peak)</i>	201	-4	390	10	15/0
5	4	CHRIS STANDRING <i>I Can't Help Myself (Trippin' 'N' Rhythm)</i>	199	-2	175	8	14/1
4	5	NILS <i>Summer Nights (Baja/TSR)</i>	199	-6	275	22	12/0
9	6	ERIC DARIUS <i>Steppin' Up (Narada Jazz/EMI)</i>	181	+2	256	11	13/0
1	7	KIM WATERS <i>Steppin' Out (Shanachie)</i>	175	-56	241	29	12/0
11	8	PHILIPPE SAISSE TRIO <i>Do It Again (Rendezvous)</i>	169	+25	157	5	13/0
6	9	RICHARD ELLIOT <i>Mystique (Artizen)</i>	168	-14	126	22	10/0
12	10	HERBIE HANCOCK f/CHRISTINA AGUILERA <i>A Song For You (Possibilities/Vector)</i>	166	+25	334	8	14/0
10	11	NICK COLIONNE <i>Always Thinking Of You (Narada Jazz/EMI)</i>	165	+1	158	13	12/0
7	12	CHRIS BOTTI f/JILL SCOTT <i>Good Morning Heartache (Columbia)</i>	153	-27	353	21	13/0
14	13	RAY PARKER, JR. <i>Mismaloya Beach (Raydio Music Group)</i>	152	+14	162	7	12/1
13	14	MICHAEL LINGTON <i>Pacifica (Rendezvous)</i>	149	+10	133	18	11/0
18	15	BOB JAMES <i>Choose Me (Koch)</i>	137	+10	150	7	9/0
15	16	KIRK WHALUM <i>Whip Appeal (Rendezvous)</i>	133	0	189	14	11/0
17	17	JEFF GOLUB <i>Cream And Sugar (Narada Jazz/EMI)</i>	130	-2	148	8	11/0
16	18	STEVE OLIVER <i>Good To Go (Koch)</i>	126	-6	135	4	11/1
19	19	ALTHEA RENE <i>In The Moment (Alliant)</i>	125	-1	281	11	10/0
20	20	RAMSEY LEWIS <i>Oh Happy Day (Narada Jazz/EMI)</i>	116	-6	120	5	10/0
21	21	JASON MILES <i>Sexual Healing (Narada Jazz/EMI)</i>	115	-3	162	11	10/0
27	22	PAMELA WILLIAMS <i>Positive Vibe (Shanachie)</i>	113	+27	254	5	11/1
Debut	23	EUGE GROOVE <i>Chillaxin (Narada Jazz/EMI)</i>	109	+38	109	1	9/2
28	24	RICK BRAUN <i>Groove Is In The Heart (Artizen)</i>	101	+16	114	2	9/0
22	25	STEVE COLE <i>Spin (Narada Jazz/EMI)</i>	101	-7	129	11	9/0
24	26	LARRY CARLTON <i>Sunrise (Bluebird/RCA Victor/RMG)</i>	91	0	83	3	9/0
23	27	MICHAEL O'NEILL <i>The Journey (Green Bean)</i>	89	-8	119	5	7/0
25	28	SPYRO GYRA <i>Midnight Thunder (Heads Up)</i>	88	-2	338	7	8/0
Debut	29	WAYMAN TISDALE <i>Get Down On It (Rendezvous)</i>	83	+58	108	1	8/2
26	30	3RD FORCE <i>You Got It (Higher Octave/EMI)</i>	83	-5	56	5	7/0

19 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE <i>Chillaxin (Narada Jazz/EMI)</i>	2
WAYMAN TISDALE <i>Get Down On It (Rendezvous)</i>	2
GUMBI ORTIZ <i>T-Back (KWIP)</i>	2
BRADLEY LEIGHTON <i>Love Light In Flight (Pacific Coast)</i>	2
WARREN HILL <i>Low Rider (Popjazz/Native Language)</i>	2
MATT MARSHAK <i>Summerfunk (Nuance)</i>	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WAYMAN TISDALE <i>Get Down On It (Rendezvous)</i>	+58
EUGE GROOVE <i>Chillaxin (Narada Jazz/EMI)</i>	+38
PAMELA WILLIAMS <i>Positive Vibe (Shanachie)</i>	+27
PHILIPPE SAISSE TRIO <i>Do It Again (Rendezvous)</i>	+25
H. HANCOCK f/c. AGUILERA <i>A Song For You (Possibilities/Vector)</i>	+25
GUMBI ORTIZ <i>T-Back (KWIP)</i>	+25
MATT MARSHAK <i>Summerfunk (Nuance)</i>	+25
BRIAN CULBERTSON <i>Let's Get Started (GRP/VMG)</i>	+24
MINDI ABAIR <i>True Blue (GRP/VMG)</i>	+24
NESTOR TORRES <i>House Call (Heads Up International)</i>	+24

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NAJEE <i>2nd 2 None (Heads Up International)</i>	132
GREGG KARUKAS <i>Show Me The Way (Trippin' 'N' Rhythm)</i>	131
BRIAN SIMPSON <i>It's All Good (Rendezvous)</i>	88
JONATHAN BUTLER <i>Rio (Rendezvous)</i>	87
PAUL TAYLOR <i>East Bay Bounce (Peak)</i>	85
MARION MEADOWS <i>Suede (Heads Up)</i>	74
RICK BRAUN <i>Shining Star (Artizen)</i>	66
EUGE GROOVE <i>Get Em Goin' (Narada Jazz/EMI)</i>	59
DAVE KOZ <i>Love Changes Everything (Capitol)</i>	52
RAUL MIDON <i>If You're Gonna Leave (Manhattan/EMC)</i>	49

REPORTERS

Stations and their adds listed alphabetically by market

WJZZ/Atlanta, GA*
PD/MD: Dave Kosh
No Adds

WSMJ/Baltimore, MD*
PD/MD: Lori Lewis
3 EUGE GROOVE

WVSU/Birmingham, AL
DM/PO: Andy Parrish
1 BRADLEY LEIGHTON
1 MATT MARSHAK
1 GUMBI ORTIZ
1 GREG MURPHY

WNUA/Chicago, IL*
DM/PO: Darren Davis
APD/MD: Michael La Crosse
No Adds

WNWV/Cleveland, OH*
DM/PO: Bernie Kimble
1 WAYMAN TISDALE
CHRIS STANDRING

WJZA/Columbus, OH*
PD/MD: Bill Harman
No Adds

KOAI/Dallas, TX*
PD: Charley Connolly
APD/MD: Mark Sanford
No Adds

KJCD/Denver, CO*
PD/MD: Michael Fischer
8 ERIC DARIUS
2 RAMSEY LEWIS

WWMV/Detroit, MI*
DM/PO: Tom Stecker
MD: Sandy Kovach
10 RAY PARKER, JR.
9 MINDI ABAIR

WZJZ/Ft. Myers, FL*
PD: Joe Turner
MD: Randi Bachman
1 CHRIS STANDRING
1 RAY PARKER, JR.

WSBZ/Ft. Walton Beach, FL
PD: Mark Carter
MD: Mark Edwards
No Adds

WQTO/Hartford, CT
PD/MD: Stewart Stone
8 VOODOO FUNK PROJECT
8 NELSON RANGELL
8 CAFE SOUL ALL STARS

KHJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
5 RAMSEY LEWIS
4 HERBIE HANCOCK f/CHRISTINA AGUILERA
4 SIMPLY RED
3 PHILIPPE SAISSE TRIO
3 DAVID PACK

KPVU/Houston, TX
PD: Wayne Turner
No Adds

WYJZ/Indianapolis, IN*
DM/PO: Carl Frye
CHRIS STANDRING
CORINNE BAILEY RAE

KJLU/Jefferson City, MO
PD/MD: Dan Turner
3 PIECES OF A DREAM
3 CORINNE BAILEY RAE
2 HIL ST. SOUL

KOAS/Las Vegas, NV*
PD/MD: Michael Joseph
No Adds

KUAP/Little Rock, AR
PD/MD: Michael Nellums
No Adds

KSBR/Los Angeles, CA
DM/PO: Terry Wedel
MD: Enid Cogswell
1 WARREN HILL
1 LAMB & MEYER

KTWV/Los Angeles, CA*
PD: Paul Goldstein
MD: Samantha Pascual
11 BEYONCE
10 DAVID PACK
9 MICHAEL BUBLE
9 ERIC DARIUS
7 NICK COLIONNE
1 SIMPLY RED

WGRV/Melbourne, FL
DM: C.J. Sampson
PD/MD: Randy Bennett
24 WAYMAN TISDALE
24 MATT MARSHAK
24 GUMBI ORTIZ
24 NESTOR TORRES
17 BRADLEY LEIGHTON
16 WARREN HILL
16 BLACK GOLD MASSIVE
16 SHILTS
16 OTIS HAYES III
14 ANDERS HOLST

WLVE/Miami, FL*
DM: Rob Roberts
PD/MD: Rich McMillian
1 CHRIS STANDRING
WAYMAN TISDALE

WJZI/Milwaukee, WI*
PD: Stan Atkinson
PHILIPPE SAISSE TRIO
CHRIS STANDRING

KRYR/Modesto, CA*
DM/MD: Doug Wulf
PD: James Bryan
1 RAMSEY LEWIS
STEVE BRIOOY I/JEFF LORBER
NELSON RANGELL
PIECES OF A DREAM
WAYMAN TISDALE
EUGE GROOVE
RICK BRAUN

WVAS/Montgomery, AL
DM: Rick Hall
MD: Sonya Clark
15 ROB WHITE
13 MEL WAITERS

WQCD/New York, NY*
PD: Blake Lawrence
MD: Carolyn Bednarski
1 CORINNE BAILEY RAE

WNOV/Norfolk, VA
PD: Kevin "The Moose" Anderson
No Adds

WLOQ/Orlando, FL*
PD/MD: Brian Morgan
APD: Patrick Riley
No Adds

WJZZ/Philadelphia, PA*
DM: Todd Shannon
PD: Michael Tazzi
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ*
PD: Smokey Rivers
APD/MD: Angie Handa
NICK COLIONNE

KJZS/Reno, NV*
PD/MD: Robert Dees
2 RAMSEY LEWIS
1 WILTON FELDER
ANNA WILSON

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
WAYMAN TISDALE

KBZN/Salt Lake City, UT*
DM/PO: Dan Jessop
7 JAMIE CULLUM

KIFM/San Diego, CA*
PD: Mita Vasquez
APD/MD: Kelly Cole
13 DAVID PACK
3 WAYMAN TISDALE

KKSF/San Francisco, CA*
MD: Ken Jones
3 MINDI ABAIR
JACK JOHNSON

KSFQ/Santa Fe, NM
PD/MD: Brad Brown
CHRIS STANDRING
RAY PARKER, JR.

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
2 WAYMAN TISDALE

DMX Jazz Vocal Blend/Satellite
5 MAYSA
5 WAYMAN TISDALE
2 GERALD ALBRIGHT
1 PAMELA WILLIAMS

DMX Smooth Jazz/Satellite
PD/MD: Jeanne Destro
18 EUGE GROOVE

Jones Radio Network/Satellite*
DM: J.J. McKay
PD: Steve Hibbard
MD: Laurie Cobb
2 WAYMAN TISDALE
1 WARREN HILL
1 RICK BRAUN
1 PHIL PERRY

Music Choice Smooth Jazz/Satellite
APD: Will Kinnally
11 BRADLEY LEIGHTON
4 MICHAEL O'NEILL
1 STEVE OLIVER

XM Watercolors/Satellite
PD/MD: Shirlita Colon
NELSON RANGELL

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Nick Morrison
No Adds

KCOZ/Springfield, MO
DM: Joe Jones
PD/MD: Rachael Elliott
7 EUGE GROOVE
7 PAMELA WILLIAMS
5 MINDI ABAIR

WSJT/Tampa, FL*
PD: Ross Block
MD: Kathy Curtis
No Adds

KMYT/Temecula, CA
DM: Bill Georgi
APD: Jessie Wesley
No Adds

WJZW/Washington, DC*
DM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
No Adds

POWERED BY
MEDIABASE

*Monitored Reporters

49 Total Reporters

30 Total Monitored

19 Total Indicator

Did Not Report,
Playlist Frozen (2):
Sirius Jazz Cafe/Satellite
WEAA/Baltimore, MD



STEVEN STRICK
sstrick@radioandrecords.com

The Dream Production Studio

Technology run amok!

There is a direct correlation between a station's production people and the station's bottom line: The more creative a station's production department is, the happier the clients are. And it's not just about the clients. Station imaging is also important, and having a creative, talented person churning out quality stuff in a state-of-the-art studio can make all the difference.

Radio companies that subscribe to this concept tend to spend a little more money on production studios and talent, and it pays off in the long run. With that in mind, this week three of the most respected production guys in the business describe their dream production studios.

Jeff Berlin

Creative Services Director, WXKS/Boston

Jeff Berlin has been the voice of WXKS (Kiss 108)/Boston, one of the most successful CHR/Pop stations in the country, for many years. His voice is also heard on dozens of stations in various formats around the country. If you've ever played Grand Theft Auto, you've also heard him as a DJ on some of the radio stations in the game.



Jeff Berlin

Jeff is passionate about all of his work, and describing his dream studio is easy for him, because he's already built it.

"You could ask a mom about her kids, a golfer about his irons or me about my studios," he says. "After many years of working late into the night, I finally built a home studio in 1996. I found I was working faster on my gear at home, so I installed it in my office at Kiss 108, where it remains in use to this day.

"During those years I was fortunate and honored to cultivate a large clientele of radio stations where I served as the promotional voice. I've always tried to provide outstanding service to my stations, which means quickly turning around great, clean voice tracks. This requires being in close proximity to a great studio.

"During the '90s dot-com boom we bought a second home on Cape Cod, MA. I quickly realized that if I wanted to spend any time there at all, I'd need to build a second studio there.

"In 2004 my wife gave birth to a beautiful baby girl. I had to stop working all the time to help raise our kid, so I cut my hours at Kiss and built yet a third studio in the attic of my home in Melrose, MA. Today you'll find me doing voiceover and production at any of the three studios."

Gear Gab

Berlin continues, "All of my studios are ProTools-based, and it's very important to me that they all sound the same. Ideally, my clients should not be able to tell which studio I used to cut their voice tracks. Given the different rooms, mikes and mike chains, this is not easy to do.

"Every environment sounds a little different. At Kiss I have a whisper room to block out the booming sounds coming from the air studio. On Cape Cod I hired a contractor to build a space above the garage.

"Ideally, my clients should not be able to tell which studio I used to cut their voice tracks. Given the different rooms, mikes and mike chains, this is not easy to do."

Jeff Berlin

The floor and walls are isolated from the frame by layers of soundboard under the drywall, effectively creating a soundproof space.

"In my home studio I voice everything in a room that's separate from the control room. All of the spaces where I do voiceover are filled with sound-absorbing Auralex foam and RealTraps to eliminate room reflections.

"Once you've got a good space for capturing the sound of your voice, it's on to the gear. This is where it gets personal.

"I use different mikes for different applications, ranging from the legendary Sennheiser 416 shotgun — made famous for voiceover by Ernie Anderson — to a Sounddeluxe U99 that cost me thousands.

"The choice of a mike preamp is important, along with how you want to process it. Purists insist on no processing at all, but that isn't practical in the world of radio,

where you might have very inexperienced producers simply laying your raw voice track over a bed of music, then putting it straight on the air.

"I value being a station voice, and if it doesn't sound great on the air, it'll be a short-lived gig. Adding processing on my end ensures a minimum level of quality on the air, regardless of how it's produced. Pretty much any voice you hear, whether it's on a TV commercial or the singer on a hit record, is run through some degree of compression and equalization.

"At any station I'm on I try to establish a relationship with the person doing the production to learn their needs and preferences, then I apply the processing accordingly. My studios are used for voiceover and radio production. I'm not trying to record live bands, and I'm not doing much video."

Rick Allen

President, Rick Allen Creative

For the last 12 years Rick Allen has headed up the team at Rick Allen Creative, which has produced custom imaging for thousands of radio stations around the world and continuous updates for eight different format-specific production libraries.

When it comes to his dream studio, he says, "It starts at the end, and works backward. The end for all of us who work in radio is sound. That's how we sell, entertain and inform.

"My dream studio is as close to perfect as it can be acoustically. Room dimensions and construction are a critical first step to a good-sounding listening space. We did a lot of our own research and ended up hiring an outside acoustical design engineer to help with the size and shape of each studio, as well as the materials and methods used to construct them.

"That led to things like floating the floor, isolating walls and ceiling and installing air conditioning that can keep the room cool and fresh without generating any noise. We also removed equipment from the room that might create fan noise or interference. You can't expect to produce great radio in a room that can't reproduce great audio.

"The dream studio isn't complete without making it an environment that breeds creativity. The right room layout makes for the best work flow. Studios need the right desks and storage spaces, but that's just the beginning.

"It also means creating the right feel with lighting, colors and little details such as where to locate the studio's door. I always feel embarrassed when I jump with surprise when the sales staff sneaks up behind me when I'm focused on a recording session."

Equipment List

Allen continues, "The equipment list is a lot harder to pin down. New software, faster hardware and better methods of recording appear almost daily. Insist on the latest proven technology. Pro Tools TDM/HD systems are our current choice for audio workstations.

"I'd suggest loading up any computers designated for audio production with the fastest and most powerful processors and as much RAM as possible. Using a separate computer for word processing and business



Rick Allen

"There's one more thing that I think every dream studio needs, and that is flexibility. That makes a studio more than just one person's dream come true."

Rick Allen

reduces the chance of the audio computers crashing or slowing down.

"As the cost of hard drives continues to come down, make sure to network massive amounts of drive space for storage and backup. Installing multiple pairs of speakers makes it possible to test a mix to make sure it cuts through on any listener's radio.

"Downloading from the web is an increasingly important part of the creative process, which means the fastest high-speed Internet connection has to make the list.

"Cheap monitors mean eye fatigue. We switched over to multiple high-definition large monitors in each studio and are considering adding a DLP projector to each system. That will allow us to stay focused for longer periods of time.

"Every dream studio has to have some toys. My list includes an outboard SSL channel strip for mastering.

"There's one more thing that I think every dream studio needs, and that is flexibility. That makes a studio more than just one person's dream come true.

"It's been more than 10 years since I was the imaging guy at WQHT (Hot 97)/New York, but I still thank my lucky stars that Jim McGovern was Chief Engineer. He designed those studios to not only sound good and look cool, but also to be flexible.

"I would drag in a new piece of gear on a daily basis. Unlike the engineers at other stations, Jim made sure I could plug in and experiment with all that gear easily. There were hidden yet accessible wire troughs and extra power and audio inputs throughout the studio. A lot of innovative radio happened because of his no-nonsense but progressive attitude."

Joel Moss

Production Director, WEBN/Cincinnati

Joel Moss has been at WEBN/Cincinnati for over 20 years and has seen production technology change dramatically. He says that he has, over time, built close to what he would call a dream studio. It is extremely functional and allows him the freedom to be creative.

According to Moss, much of what he does starts with a great concept. "After that, any current generation of digital workstation can assist in realizing the project," he says. "Twenty years ago I started with a multi-eight-track universe with a nice complement of rack processing gear mixed through a custom BSM console and edited with a blade.

"Now I have the Sony Vegas 6.0 DAW [formerly Sonic Foundry Vegas Audio]. This setup lets me do anything I want to do and

Continued on Page 63

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	560	+183	32670	2	23/2
1	2	PEARL JAM World Wide Suicide (J/RMG)	452	+14	19398	6	23/1
4	3	GODSMACK Speak (Universal Republic)	425	+90	17959	10	23/1
7	4	10 YEARS Wasteland (Universal Republic)	383	+75	14483	41	18/1
3	5	SHINEDOWN I Dare You (Atlantic)	371	+39	17931	13	21/1
10	6	BUCKCHERRY Crazy Bitch (ElevenSeven)	361	+135	15638	7	18/2
5	7	NICKELBACK Animals (Roadrunner/IDJMG)	347	+24	13620	22	18/0
8	8	FOO FIGHTERS No Way Back (RCA/RMG)	338	+59	17656	11	19/1
6	9	SHINEDOWN Save Me (Atlantic)	326	-8	14388	34	19/0
9	10	AVENGED SEVENFOLD Bat Country (Warner Bros.)	285	+26	11388	29	20/1
11	11	SEETHER Remedy (Wind-Up)	227	-12	13415	51	21/1
14	12	HINDER Get Stoned (Universal Republic)	219	+48	9115	36	12/0
13	13	AUDIOSLAVE Out Of Exile (Epic/Interscope)	214	-10	15154	18	12/0
15	14	DISTURBED Stricken (Reprise)	207	+21	13158	36	16/1
19	15	WOLFMOTHER Woman (Modular/Interscope)	195	+50	7328	3	15/1
16	16	SYSTEM OF A DOWN Lonely Day (American/Columbia)	187	+17	4757	8	16/3
21	17	NICKELBACK Savin' Me (Roadrunner/IDJMG)	184	+47	8807	5	11/0
22	18	SEETHER The Gift (Wind-Up)	176	+30	5049	6	13/1
29	19	THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	165	+92	8249	2	14/3
17	20	DISTURBED Just Stop (Reprise)	165	+19	7208	15	12/1
18	21	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	147	+12	3049	9	12/1
23	22	STAIN D Everything Changes (Flip/Atlantic)	140	+24	3310	5	11/1
20	23	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	133	+13	4971	12	10/1
24	24	MUDVAYNE Fall Into Sleep (Epic)	110	+7	4732	13	10/1
27	25	KORN Coming Undone (Virgin)	109	+24	4558	5	9/2
25	26	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	100	+32	4395	13	8/1
26	27	DAVID GILMOUR On An Island (Columbia)	99	-5	6170	10	7/0
28	28	HIM Rip Out The Wings Of A Butterfly (Sire/Warner Bros.)	77	+5	6199	14	5/0
Debut	29	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	72	+18	1910	1	6/0
Debut	30	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	71	+18	2629	1	5/1

26 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 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TOOL Vicarious (Volcano/Zomba Label Group)	13
SYSTEM OF A DOWN Lonely Day (American/Columbia)	3
THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	3
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2
BUCKCHERRY Crazy Bitch (ElevenSeven)	2
KORN Coming Undone (Virgin)	2

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+183
BUCKCHERRY Crazy Bitch (ElevenSeven)	+135
THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	+92
GODSMACK Speak (Universal Republic)	+90
10 YEARS Wasteland (Universal Republic)	+75
FOO FIGHTERS No Way Back (RCA/RMG)	+59
WOLFMOTHER Woman (Modular/Interscope)	+50
HINDER Get Stoned (Universal Republic)	+48
NICKELBACK Savin' Me (Roadrunner/IDJMG)	+47
SHINEDOWN I Dare You (Atlantic)	+39

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS DOA (RCA/RMG)	185
FOO FIGHTERS Best Of You (RCA/RMG)	134
AUDIOSLAVE Doesn't Remind Me (Epic/Interscope)	134
JET Cold Hard Bitch (Atlantic)	133
KORN Twisted Transistor (Virgin)	123
STAIN D Right Here (Flip/Atlantic)	115
VELVET REVOLVER Fall To Pieces (RCA/RMG)	109
GREEN DAY Holiday (Reprise)	96
GREEN DAY Boulevard Of Broken Dreams (Reprise)	95

Songs ranked by total plays

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

NEW & ACTIVE

AVENGED SEVENFOLD *Beast And The Harlot (Warner Bros.)*
 Total Plays: 56, Total Stations: 4, Adds: 0

FLYLEAF *I'm So Sick (Octone/RCA/RMG)*
 Total Plays: 50, Total Stations: 5, Adds: 1

BLUE OCTOBER *Hate Me (Universal Motown)*
 Total Plays: 50, Total Stations: 3, Adds: 1

HINDER *Lips Of An Angel (Universal Republic)*
 Total Plays: 44, Total Stations: 5, Adds: 0

P.O.D. *Goodbye For Now (Atlantic)*
 Total Plays: 28, Total Stations: 3, Adds: 0

SLAVE TO THE SYSTEM *Stigmata (Spitfire)*
 Total Plays: 26, Total Stations: 4, Adds: 0

TOOL *Vicarious (Volcano/Zomba Label Group)*
 Total Plays: 6, Total Stations: 13, Adds: 13

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>KZRR/Albuquerque, NM* OM: Bill May PD: Phil Mahoney APD: Judi Civerolo TOOL</p> <p>WZZO/Allentown, PA* PD: Tori Thomas MD: Chris Line No Adds</p> <p>KWHL/Anchorage, AK PD: Jen Shevlin APD/MD: Brad Stennett 2 TOOL 1 ROB ZOMBIE</p> <p>WTOS/Augusta, ME OM/MD: Steve Smith APD: Chris Rush 8 RED HOT CHILI PEPPERS 7 THREE DAYS GRACE 6 MERCY FALL</p> <p>KIOC/Beaumont, TX* OM: Joey Armstrong PD/MD: Mike Davis 13 RED HOT CHILI PEPPERS 10 WOLFMOTHER P.O.D.</p>	<p>WPTQ/Bowling Green, KY OM/MD: Alex "Aze" Chase APD/MD: Monty Foster 13 KORN 11 AVENGED SEVENFOLD</p> <p>WRQK/Canton, OH* PD: Garrett Hart No Adds</p> <p>WPXC/Cape Cod, MA OM: Steve McVie PD/MD: Suzanne Tonaire APD: James Gallagher ATREYU TOOL</p> <p>WKLC/Charleston, WV OM/MD: Bill Knight 1 HOOBASTANK 1 TOOL</p> <p>WEBN/Cincinnati, OH* OM/MD: Scott Reinhart MD: Dave Fritz SYSTEM OF A DOWN TOOL</p> <p>WMMS/Cleveland, OH* PD: Bo Matthews MD: Hunter Scott SYSTEM OF A DOWN TOOL</p>	<p>KAZR/Des Moines, IA* OM: Jim Schaefer PD: Ryan Patrick MD: Andy Hall TOOL</p> <p>KFLY/Eugene, OR MD: Chris Sargent 3 SHINEDOWN 1 TOOL</p> <p>WRCQ/Fayetteville, NC* OM: Perry Stone PD/MD: Al "The Van Man" Field APD: Sean O'Brien No Adds</p> <p>WQCM/Hagerstown OM: Rick Alexander PD/MD: Mike Holder 30 BUCKCHERRY 30 SHINEDOWN 29 10 YEARS 29 GODSMACK 20 RED HOT CHILI PEPPERS 20 HINDER 19 NICKELBACK 19 PEARL JAM 18 THREE DAYS GRACE 18 FOO FIGHTERS 18 NICKELBACK 18 HIM 18 STAIN D 17 SEETHER</p>	<p>HINDER 10 DISTURBED 9 ROB ZOMBIE 9 SYSTEM OF A DOWN 9 AVENGED SEVENFOLD 9 NINE INCH NAILS 9 EVANS BLUE 6 WOLFMOTHER</p> <p>WRVC/Huntington OM/MD: Jay Nunley APD/MD: Rick Kline 5 TOOL 3 10 YEARS 3 HINDER 2 HOOBASTANK</p> <p>WGIR/Manchester, NH PD: Alex James APD: Becky Pohotsky 2 TOOL</p> <p>KZZE/Medford, OR PD: Rob King MD: Montana 2 HINDER</p> <p>WDHA/Morristown, NJ* PD: Tony Paige MD: Matt Murray TOOL</p> <p>WNOR/Norfolk, VA* PD: Harvey Kojan APD/MD: Tim Parker KORN BLACK STONE CHERRY TOOL</p>	<p>WXMM/Norfolk, VA* OM/MD: John Shomby THREE DAYS GRACE</p> <p>KCLB/Palm Springs, CA PD: Anthony "Antdog" Quiroz MD: Jenn Brewski THREE DAYS GRACE TOOL</p> <p>WMMR/Philadelphia, PA* OM: Buzz Knight PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbi" Tysdzler 1 TOOL ARCTIC MONKEYS</p> <p>KDKB/Phoenix, AZ* PD: Paul Peterson APD/MD: Matt Spaetzel No Adds</p> <p>WRKZ/Pittsburgh, PA* OM: Keith Clark PD: Ryan Mill TOOL</p> <p>KUFO/Portland, OR* OM/MD: Dave Numme APD/MD: Dan Bozyk 13 BUCKCHERRY 9 THREE DAYS GRACE TOOL</p>	<p>WHEB/Portsmouth, NH* PD: Chris "Doc" Garrett APD/MD: Jason Russell No Adds</p> <p>WHJY/Providence, RI* PD: Scott Laudani APD: Doug Palmieri MD: Mike Brangiforte No Adds</p> <p>WBBB/Raleigh, NC* PD: Jay Nachlis 5 TOOL</p> <p>KCAL/Riverside, CA* PD: Steve Hoffman APD/MD: Daryl Norsell No Adds</p> <p>KRXY/Sacramento, CA* OM/MD: Jim Fox PD: Pat Martin TOOL</p> <p>KBER/Salt Lake City, UT* OM: Bruce Jones PD: Kelly Hammer APD/MD: Darby Wilcox ROYAL BLISS TOOL</p> <p>KHTB/Salt Lake City, UT* PD: Kayvon Mollie APD/MD: Roger Orton 8 STAIN D BLUE OCTOBER TOOL</p>	<p>KISS/San Antonio, TX* PD/MD: LA Lloyd Houtt 37 10 YEARS 37 DISTURBED 27 RED HOT CHILI PEPPERS 25 BUCKCHERRY 23 GODSMACK 23 THREE DAYS GRACE 23 FOO FIGHTERS 19 AVENGED SEVENFOLD 16 SEETHER 15 PEARL JAM 14 COHEED AND CAMBRIA 12 KORN 11 ROB ZOMBIE 11 SHINEDOWN 9 SYSTEM OF A DOWN 9 FLYLEAF 9 MUDVAYNE 9 NINE INCH NAILS 8 SEETHER 7 EVANS BLUE</p> <p>KZOO/San Luis Obispo, CA PD: John Boyle 20 RED HOT CHILI PEPPERS</p> <p>KTUX/Shreveport, LA* PD: Ragen King MD: Flynn Stone DISTURBED</p> <p>WWWG/Syracuse, NY* OM: Rich Lauber MD: Scott Dixon No Adds</p>	<p>KMOD/Tulsa, OK* OM/PD: Don Cristi No Adds</p> <p>KBRQ/Waco, TX PD/MD: Brent Henstee No Adds</p> <p>WMZK/Wausau, WI PD: Ajack No Adds</p> <p>KBZS/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan APD/MD: Vicki Vox 8 RED HOT CHILI PEPPERS 2 THREE DAYS GRACE</p>
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*Monitored Reporters
 42 Total Reporters

26 Total Monitored

16 Total Indicator

Did Not Report, Playlist
 Frozen (1):
 WXR/ROckford, IL

April 21, 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	GODSMACK Speak (Universal Republic)	1737	+63	63773	10	54/0
7	2	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	1541	+383	61468	2	54/1
2	3	DISTURBED Just Stop (Reprise)	1516	+130	53130	16	51/0
3	4	MUDVAYNE Fall Into Sleep (Epic)	1418	+40	47187	16	52/0
4	5	SHINEDOWN I Dare You (Atlantic)	1329	+10	45096	14	53/0
6	6	BUCKCHERRY Crazy Bitch (ElevenSeven)	1326	+178	41169	10	46/0
5	7	PEARL JAM World Wide Suicide (J/RMG)	1306	+88	46000	6	52/0
8	8	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	1193	+17	37330	18	53/1
10	9	KORN Coming Undone (Virgin)	1049	+108	30971	11	48/0
9	10	FOO FIGHTERS No Way Back (RCA/RMG)	1046	-22	36284	12	48/0
14	11	SYSTEM OF A DOWN Lonely Day (American/Columbia)	947	+108	27827	8	49/0
11	12	HINDER Get Stoned (Universal Republic)	852	-35	25525	36	47/0
13	13	NICKELBACK Animals (Roadrunner/IDJMG)	815	-43	30005	21	50/0
16	14	HURT Rapture (Capitol)	788	+70	19446	13	49/0
12	15	10 YEARS Wasteland (Universal Republic)	749	-49	28933	44	52/0
25	16	THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	708	+280	20330	2	51/5
18	17	SEETHER The Gift (Wind-Up)	705	+53	16930	10	46/2
19	18	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	677	+35	19121	9	46/0
22	19	NICKELBACK Savin' Me (Roadrunner/IDJMG)	579	+76	20339	8	34/0
17	20	FLYLEAF I'm So Sick (Dctone/RCA/RMG)	579	-85	13011	21	39/0
15	21	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	576	-183	17539	10	43/0
21	22	STAIN'D Everything Changes (Flip/Atlantic)	563	-26	14960	9	35/0
24	23	10 YEARS Through The Iris (Universal Republic)	518	+36	10892	7	40/1
26	24	WOLF MOTHER Woman (Modular/Interscope)	497	+83	13806	5	38/2
23	25	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	425	-74	17009	17	34/0
27	26	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	383	+13	10164	12	26/1
30	27	ATREYU Ex's And Oh's (Victory)	382	+55	9096	7	30/2
28	28	SEVENDUST Failure (Winedark/7Bros.)	349	-23	8831	8	27/0
29	29	FAKTION Take It All Away (Roadrunner/IDJMG)	284	-52	4714	12	31/0
37	30	HINDER Lips Of An Angel (Universal Republic)	279	+119	8214	2	26/3
31	31	SLAVE TO THE SYSTEM Stigmata (Spitfire)	277	+8	4523	10	22/0
36	32	THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	256	+81	3734	4	23/1
34	33	30 SECONDS TO MARS The Kill (Immortal/Virgin)	222	+6	5053	6	19/0
35	34	HUCK JOHNS Oh Yeah (Hideout/Capitol)	207	-2	4847	12	18/0
41	35	FIGHTING INSTINCT I Found Forever (EMI Music Reactive/Gotee)	182	+53	5809	7	15/0
39	36	LACUNA COIL Our Truth (Century Media)	182	+42	2525	6	16/1
32	37	TRAPT Waiting (Warner Bros.)	175	-92	6864	14	18/0
40	38	BLUE OCTOBER Hate Me (Universal Motown)	172	+40	2311	4	12/2
44	39	ROB ZOMBIE American Witch (Geffen/Interscope)	142	+27	5309	3	17/8
49	40	MERCY FALL I Got Life (Atlantic)	130	+31	2123	3	14/1
42	41	HAWTHORNE HEIGHTS Saying Sorry (Victory)	116	-10	2588	5	4/0
45	42	EDGE CITY OUTLAWS Women & Wine (Universal Republic)	113	+8	3599	7	9/0
48	43	REBEL MEETS REBEL Get Outta My Life (Big Vin)	112	+11	2906	5	10/3
Debut	44	P.O.D. Lights Out (Atlantic)	109	+64	1518	1	18/4
Debut	45	PANIC! AT THE DISCO The Only Difference Between... (Fueled By Ramen)	101	+36	3407	1	2/0
50	46	ANBERLIN Paperthin Hymn (Tooth & Nail/EMI Music Reactive)	100	+2	2116	7	8/0
38	47	REVELATION THEORY Slow Burn (Dn/Idol Roc)	97	-48	2027	4	13/0
47	48	EMERY Studying Politics (EMI Music Reactive/Tooth & Nail)	92	-9	1948	2	5/0
43	49	BLOODSIMPLE Sell Me Out (Reprise)	91	-32	1843	9	12/0
-	50	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	89	+19	3698	18	7/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TOOL Vicarious (Volcano/Zomba Label Group)	50
ROB ZOMBIE American Witch (Geffen/Interscope)	8
THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	5
P.O.D. Lights Out (Atlantic)	4
DANKO JONES First Date (Razor & Tie)	4
HINDER Lips Of An Angel (Universal Republic)	3
REBEL MEETS REBEL Get Outta My Life (Big Vin)	3
HOOBASTANK Inside Of You (Island/IDJMG)	3
BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG)	3

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+383
THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	+280
BUCKCHERRY Crazy Bitch (ElevenSeven)	+178
DISTURBED Just Stop (Reprise)	+130
HINDER Lips Of An Angel (Universal Republic)	+119
KORN Coming Undone (Virgin)	+108
SYSTEM OF A DOWN Lonely Day (American/Columbia)	+108
PEARL JAM World Wide Suicide (J/RMG)	+88
WOLF MOTHER Woman (Modular/Interscope)	+83
THEORY OF A DEADMAN Santa Monica (Roadrunner/IDJMG)	+81

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AVENGED SEVENFOLD Bat Country (Warner Bros.)	554
KORN Twisted Transistor (Virgin)	479
DISTURBED Stricken (Reprise)	468
SYSTEM OF A DOWN Hypnotize (American/Columbia)	441
SHINEDOWN Save Me (Atlantic)	427
SEETHER Remedy (Wind-Up)	403
NONPOINT Bullet With A Name (Bieler Bros.)	378
NINE INCH NAILS The Hand That Feeds (Interscope)	364
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	338
TRAPT Stand Up (Warner Bros.)	323

NEW & ACTIVE

DANKO JONES First Date (Razor & Tie)	Total Plays: 82, Total Stations: 14, Adds: 4
HOOBASTANK Inside Of You (Island/IDJMG)	Total Plays: 79, Total Stations: 8, Adds: 3
SOIL Give It Up (DRT)	Total Plays: 67, Total Stations: 6, Adds: 0
TOOL Vicarious (Volcano/Zomba Label Group)	Total Plays: 19, Total Stations: 50, Adds: 50

Songs ranked by total plays

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

56 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 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

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April 21, 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	RED HOT CHILI PEPPERS Dani California (Warner Bros.)	2530	+269	156843	2	76/0
	2	PEARL JAM World Wide Suicide (J/RMG)	2150	-60	107498	6	75/0
	3	BLUE OCTOBER Hate Me (Universal Motown)	1903	+144	101168	13	66/0
	4	FOO FIGHTERS No Way Back (RCA/RMG)	1599	-160	64446	12	64/0
	5	PANIC! AT THE DISCO The Only Difference Between... (Fueled By Ramen)	1443	+37	73145	13	61/0
	8	10 YEARS Wasteland (Universal Republic)	1229	-79	47597	40	53/0
	6	NINE INCH NAILS Every Day Is Exactly The Same (Interscope)	1228	-175	45457	17	59/0
	8	SHE WANTS REVENGE Tear You Apart (Geffen)	1192	-87	64203	17	52/0
	11	HAWTHORNE HEIGHTS Saying Sorry (Victory)	1190	-17	37553	14	62/1
	10	GODSMACK Speak (Universal Republic)	1188	-40	42402	10	47/0
	11	DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)	1162	+46	41556	13	58/2
	7	FALL OUT BOY Dance, Dance (Island/IDJMG)	1155	-210	74560	22	57/0
	13	SYSTEM OF A DOWN Lonely Day (American/Columbia)	1152	+54	48953	10	62/2
	14	SHINEDOWN I Dare You (Atlantic)	1151	+98	40303	11	53/0
	18	RACONTEURS Steady, As She Goes (Third Man/V2)	1106	+141	47675	4	62/3
	16	ARCTIC MONKEYS I Bet You Look Good On The Dancefloor (Domino)	1045	+70	61255	8	50/1
	17	ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	1017	+252	72652	4	58/10
	16	HIM Rip Out The Wings Of A Butterfly (Sire/Warner Bros.)	1009	+16	54033	27	50/0
	19	YEAH YEAH YEAHS Gold Lion (Dress Up/Interscope)	985	+37	41996	10	50/1
	15	WEEZER Perfect Situation (Suretone/Geffen)	947	-63	68201	26	57/0
	21	MATISYAHU Youth (Or Music/Epic)	790	+11	38016	6	46/2
	22	WOLF MOTHER Woman (Modular/Interscope)	735	+106	32840	4	47/2
	23	KORN Coming Undone (Virgin)	689	+42	27510	7	41/2
	24	30 SECONDS TO MARS The Kill (Immortal/Virgin)	684	+11	22356	10	44/1
	25	DISTURBED Just Stop (Reprise)	666	+2	24123	11	39/0
	31	ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	644	+90	37476	4	43/4
	27	FLYLEAF I'm So Sick (Octone/RCA/RMG)	613	-25	19363	18	33/0
	28	THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	600	+240	24395	2	40/4
	29	JACK JOHNSON Upside Down (Brushfire/Universal Republic)	580	+19	33658	13	30/1
	23	WHITE STRIPES The Denial Twist (Third Man/V2)	574	-162	22137	19	38/0
	30	EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood)	529	-27	28132	15	30/0
	32	STAINED Everything Changes (Flip/Atlantic)	469	+29	16843	5	29/1
	32	NICKELBACK Animals (Roadrunner/IDJMG)	458	-69	16001	19	23/0
	35	COHEED AND CAMBRIA Welcome Home (Equal Vision/Columbia)	417	+6	15938	7	30/1
	35	TAKING BACK SUNDAY MakeDamnSure (Warner Bros.)	405	+44	14173	4	37/3
	36	NICKELBACK Savin' Me (Roadrunner/IDJMG)	372	+45	13567	6	18/0
	36	WEEZER This Is Such A Pity (Suretone/Geffen)	359	-22	10068	5	24/0
	37	PEOPLE IN PLANES If You Talk Too Much (My Head Will Explode) (Wind-Up)	355	-21	11589	9	29/1
	42	AVENGED SEVENFOLD Beast And The Harlot (Warner Bros.)	320	-2	12870	5	24/1
	40	10 YEARS Through The Iris (Universal Republic)	281	+7	7868	3	21/0
	41	SEETHER The Gift (Wind-Up)	272	+6	12674	3	19/0
Debut	42	SNOW PATROL Hands Open (A&M/Interscope)	270	+82	8940	1	22/5
	34	ROB ZOMBIE Foxy, Foxy (Geffen/Interscope)	264	-149	8253	9	25/0
	44	FALL OUT BOY A Little Less Sixteen Candles... (Island/IDJMG)	262	+16	12286	2	18/0
	45	HINDER Get Stoned (Universal Republic)	259	+23	13471	18	9/0
	46	BUCKCHERRY Crazy Bitch (ElevenSeven)	241	+4	13811	2	12/1
Debut	47	DAMONE Out Here All Night (Island/IDJMG)	226	+33	11296	1	17/2
	38	HOOBASTANK If I Were You (Island/IDJMG)	222	-144	11278	9	21/0
	49	NONPOINT Bullet With A Name (Bieler Bros.)	213	-13	8336	12	10/0
Debut	50	MUDVAYNE Fall Into Sleep (Epic)	205	+2	9111	1	6/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TOOL Vicarious (Volcano/Zomba Label Group)	66
AFI Miss Murder (Interscope)	39
ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	10
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	6
SNOW PATROL Hands Open (A&M/Interscope)	5
ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.)	4
THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	4
RINOCEROSE Cubicle (V2)	4
THURSDAY Counting 5-4-3-2-1 (Island/IDJMG)	4

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Dani California (Warner Bros.)	+269
ANGELS AND AIRWAVES The Adventure (Suretone/Geffen)	+252
THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group)	+240
AFI Miss Murder (Interscope)	+163
YELLOWCARD Rough Landing, Holly (Capitol)	+150
BLUE OCTOBER Hate Me (Universal Motown)	+144
RACONTEURS Steady, As She Goes (Third Man/V2)	+141
WOLF MOTHER Woman (Modular/Interscope)	+106
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)	+104
SHINEDOWN I Dare You (Atlantic)	+98

NEW & ACTIVE

ANTI-FLAG The Press Corpse (RCA/RMG) Total Plays: 204, Total Stations: 20, Adds: 2
HURT Rapture (Capitol) Total Plays: 182, Total Stations: 10, Adds: 0
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) Total Plays: 180, Total Stations: 12, Adds: 6
DRESDEN DOLLS Sing (Roadrunner) Total Plays: 179, Total Stations: 14, Adds: 1
YELLOWCARD Rough Landing, Holly (Capitol) Total Plays: 167, Total Stations: 26, Adds: 3
AFI Miss Murder (Interscope) Total Plays: 163, Total Stations: 39, Adds: 39
EDITORS Munich (Kitchenware UK) Total Plays: 161, Total Stations: 11, Adds: 0
MATCHBOOK ROMANCE Monsters (Epitaph) Total Plays: 146, Total Stations: 8, Adds: 0
SHE WANTS REVENGE These Things (Geffen) Total Plays: 144, Total Stations: 11, Adds: 1
RINOCEROSE Cubicle (V2) Total Plays: 64, Total Stations: 8, Adds: 4

Songs ranked by total plays

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

77 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.



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JOHN SCHOENBERGER
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Cutting-Edge Marketing

Using texting in the concert business

Text messaging via cell phone is quickly becoming a popular means of communication, especially for those under 30. Realizing that text messages could serve as a new portal for developing marketing relationships, new companies have taken this premise and adapted it to the needs of the music business.

More than 170 million Americans own mobile phones, and over 7 billion text messages are sent per month in the U.S., up from 2 billion a year ago. Wireless marketing and promotions companies are harnessing the power of this leading-edge technology and applying it to a variety of marketing and promotional activities.

One such company, Hurricane Interactive Promotions, creates interactive on-site opportunities for artists and marketers; allows artists and sponsors to communicate one-on-one with their fans and drive traffic to websites, merchandise outlets, retailers and so on; and allows artist and sponsors to turn each tour stop into a unique marketing opportunity for building databases to facilitate direct artist-to-fan relationships.

Hurricane Interactive President Chris Stacey has close to 15 years of experience in the music business. He was a local promotion rep in Dallas for Mercury Nashville and later served in several national capacities, including VP/Promotion for Mercury and Sr. VP/Promotion & Artist Development for Lost Highway.

Stacey's main partner in Hurricane Interactive is Grant Garner, who serves as VP/Operations. Garner has many years of experience on the road with bands as a tour manager, and he is also well-versed in the technological aspect of what Hurricane Interactive is doing.

I talked with Stacey recently about the company and the future of texting as a database and marketing platform.

R&R: Tell us about Hurricane Interactive's services.

CS: We are a mobile marketing company that specializes in the music business. There are plenty of other mobile marketing companies that have erupted onto the scene in the last couple of years, but very few have the experience that we do.

Because of our range of experience in the music business, we understand what the artists are looking for, what the managers are looking for, what the record labels are looking for, and how to interface all of that.

The technology we have developed is designed for use in the music space. It starts with a text-to-big-screen application. Unlike many of the companies that are introducing this application, ours is not carrier-specific. Anyone using any wireless service — Cingular, Verizon, Sprint — can tap in to our system. It is a seamless back-end experience for the user.

The relationship starts with the concert experience. It creates a direct link from the artist to the fan. This allows artists to build mobile marketing campaigns when their fans are most receptive.

It is completely customizable to the artists and what they want. It is spontaneous and immediate. Our campaigns drive traffic to merchandise outlets and, most important, provide a strong source of additional revenue at every stop on the tour or at individual events.

R&R: Explain the text-to-big-screen process.



Chris Stacey



HOMETOWN CREW Vanguard artist Shawn Mullins recently played a private Circle of Friends show for WZGC (Dave-FM) listeners in his hometown of Atlanta. Seen here at the show are (l-r) Dave-FM's Chris Brannen, Vanguard's Art Phillips, Mullins and Dave-FM's Michelle Engel.

CS: The idea is to make our program an integral part of the artist's traveling tour package. We utilize the big video screens in venues or the one that may be part of the act's own production.

It starts before the show begins, and we can run all kinds of promotions. It can be something as simple as letting fans communicate back and forth via the big screen, giving a few fans the chance to win a backstage pass to meet the band after the show or offering a discount at the merchandizing booth, or it can get more interactive.

R&R: The starting point is the live concert experience, and everything builds from there?

CS: It starts as a somewhat casual interactive relationship, and it slowly builds from there. The key is that it is a direct relationship between a fan and the artist or product. The whole future of marketing in general is aimed toward this type of reach, and it comes from a very specific database-management point of view.

The hard part is starting that relationship, and texting makes it easy to do that, especially when you are reaching out to the person in the heat of the moment. We can almost instantly reach back to them and get it rolling. We can also find out instantly if someone is not interested in taking the relationship any further at that time.

Once we have established that link, we can build on it. As soon as someone texts us, we have collected their phone number. From there, we can text back a marketing message and ask them if they'd like to be added to a promotion list for the act. With their permission, we can then tie them in to a database that we can use for a variety of purposes at that time or down the line.

Once that link is established, you could offer the fan something like a ringtone download or team up with the record label to let fans know that a new album by the artist is in stores on a certain day and if they go to a certain store and show them the message, they can get a discount.

It can also alert fans in a given market that the artist is coming back to do a show, and very soon we'll even be able to sell them a virtual ticket to the show. The potential is limitless, and it is completely driven by what the client wants us to do.

The point we were making is that this technology is coming on strong, from Fox using it to allow folks to vote on *American Idol* to major consumer brands like Doritos and Coca-Cola doing text marketing cam-

paings. The concert industry needs to utilize this technology, and they need to do it with a company that understands their business and their needs.

With our expertise, we at Hurricane Interactive Promotions can offer them more than most other companies can. We come from the music business and have some insight into what will work and what won't. Rather than approach this as an experiment to see how it goes, why not structure it so you can reap benefits from it immediately?

R&R: So as this relationship evolves beyond just text blasts, you will establish accounts, so to speak, with these folks, obtaining their addresses and credit-card numbers and allowing them to take advantage all of these offers and incentives?

CS: It will take some time in the relationship cycle to get to that point, but as the phone becomes more and more central to almost everything people do, having that kind of information on file will not seem out of the ordinary. It would be no different from having an account with Amazon.com or PayPal.

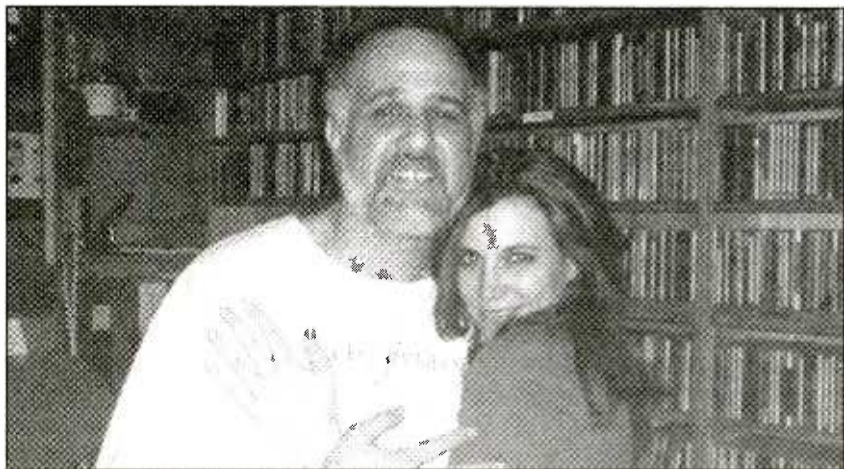
R&R: This service could be adapted to other types of clients, too, couldn't it?

CS: Sure it can, such as radio stations. Think of all the events a radio station stages each year and how this could be another way to disseminate information to their VIP databases.

It could also be a way to build on that database or even create a different level of participation between the station and its listeners. It could be adapted to all kinds of on-air promotions as well. And think of the NTR and sponsorship potential. It might even be great for public radio when they do their fundraisers.

Further, there are many products and services out there that are part of radio-station promotions or a concert tour, and this process is another incentive to get them involved on a deeper level. I lay in bed some nights and can't go to sleep as I think about all the ways this technology can be used and adapted to the specific needs of a client.

Where this is all headed is that your cell phone will essentially become your primary information and entertainment source. Each new generation of phone that they come up with does more things than the one before, yet any cell phone can do the things we are offering right now. It is a universal tool.



HE'S THE MAN Dualtone artist RobinElla stopped by the studios of KGSR/Austin to perform while in town for SXSW last month. Seen here are KGSR's Jody Denberg and RobinElla.

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JACK JOHNSON Upside Down (<i>Brushfire/Universal Republic</i>)	516	-18	27666	14	23/0
3	2	BEN HARPER Better Way (<i>Virgin</i>)	346	+42	15192	9	22/0
2	3	TRAIN Cab (<i>Columbia</i>)	322	-40	13440	16	19/0
6	4	DEATH CAB FOR CUTIE Crooked Teeth (<i>Atlantic</i>)	318	+26	15205	11	19/0
5	5	SHAWN MULLINS Beautiful Wreck (<i>Vanguard</i>)	298	0	11879	14	21/2
8	6	MAT KEARNEY Nothing Left To Lose (<i>Aware/Columbia</i>)	295	+26	16292	11	19/0
4	7	COLDPLAY Talk (<i>Capitol</i>)	285	-17	13782	18	20/0
9	8	KT TUNSTALL Black Horse & The Cherry Tree (<i>Relentless/Virgin</i>)	275	+11	16357	25	24/0
7	9	BETH ORTON Conceived (<i>Astralwerks/EMC</i>)	272	-11	10566	14	21/0
10	10	FRAY Over My Head (Cable Car) (<i>Epic</i>)	250	-5	11324	31	18/0
11	11	KT TUNSTALL Suddenly I See (<i>Relentless/Virgin</i>)	238	+15	10008	7	16/0
16	12	RED HOT CHILI PEPPERS Dani California (<i>Warner Bros.</i>)	232	+55	13002	2	15/2
18	13	GUSTER One Man Wrecking Machine (<i>Reprise</i>)	202	+30	8458	3	19/0
12	14	DAVID GRAY Tell Me Something (Hospital Food) (<i>ATO/RCA/RMG</i>)	197	-13	8132	12	17/0
13	15	DEATH CAB FOR CUTIE Soul Meets Body (<i>Atlantic</i>)	194	-12	9930	30	21/0
17	16	AUGUSTANA Boston (<i>Epic</i>)	192	+17	6581	9	13/1
23	17	LITTLE WILLIES Roll On (<i>Milking Bull/EMC</i>)	187	+40	7806	4	16/0
15	18	DAVID GILMOUR On An Island (<i>Columbia</i>)	187	-2	9086	10	15/0
22	19	JAMES BLUNT High (<i>Custard/Atlantic</i>)	178	+31	7159	3	15/0
14	20	SUBDUDES Papa Dukie & The Mud People (<i>Back Porch/Narada/EMI</i>)	176	-24	5565	13	17/0
21	21	BRANDI CARLILE What Can I Say (<i>Red Ink/Columbia</i>)	161	+11	4305	10	13/0
30	22	SNOW PATROL Hands Open (<i>A&M/Interscope</i>)	159	+50	4744	2	16/1
20	23	O.A.R. Love And Memories (<i>Everfire/Lava</i>)	154	0	3877	18	13/0
19	24	U2 Original Of The Species (<i>Interscope</i>)	144	-28	10035	20	17/0
24	25	JOHN BUTLER TRIO Betterman (<i>Lava/Atlantic</i>)	136	+11	3389	5	12/0
26	26	INXS Afterglow (<i>Epic</i>)	130	+12	8699	5	8/0
25	27	AQUALUNG Left Behind (<i>Slightly Bigger/Red Ink/Columbia</i>)	128	+8	4272	10	11/0
28	28	JEWEL Again And Again (<i>Atlantic</i>)	127	+15	3513	4	11/0
Debut	29	GOMEZ How We Operate (<i>ATO/RMG</i>)	121	+22	4730	1	13/1
Debut	30	CHRIS ISAAK King Without A Castle (<i>Reprise</i>)	108	+52	5712	1	17/6

24 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

RACONTEURS Steady, As She Goes (*Third Man/V2*)
Total Plays: 105, Total Stations: 9, Adds: 0

DANIEL POWTER Bad Day (*Warner Bros.*)
Total Plays: 105, Total Stations: 5, Adds: 0

JACKIE GREENE I'm So Gone (*Verve Forecast/VMG*)
Total Plays: 103, Total Stations: 9, Adds: 1

DONALD FAGEN H Gang (*Reprise*)
Total Plays: 99, Total Stations: 8, Adds: 0

VAN MORRISON Playhouse (*Last Highway*)
Total Plays: 96, Total Stations: 8, Adds: 0

EDWIN MCCAIN Gramercy Park Hotel (*Vanguard*)
Total Plays: 86, Total Stations: 10, Adds: 3

GOO GOO DOLLS Stay With You (*Warner Bros.*)
Total Plays: 85, Total Stations: 9, Adds: 5

ANIMAL LIBERATION ORCHESTRA Girl, I Wanna Lay You Down (*Brushfire*)
Total Plays: 77, Total Stations: 8, Adds: 0

JAMIE CULLUM London Skies (*Verve Forecast/VMG/Universal*)
Total Plays: 75, Total Stations: 8, Adds: 0

SHERYL CROW I Know Why (*A&M/Interscope*)
Total Plays: 75, Total Stations: 6, Adds: 2

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
M. KNOPFLER & E. HARRIS This Is Us (<i>Nonesuch/Warner Bros.</i>)	8
CORINNE BAILEY RAE Put Your Records On (<i>Capitol</i>)	7
CHRIS ISAAK King Without A Castle (<i>Reprise</i>)	6
GOO GOO DOLLS Stay With You (<i>Warner Bros.</i>)	5
LOS LONELY BOYS Diamonds (<i>Or Music/Epic</i>)	5
EDWIN MCCAIN Gramercy Park Hotel (<i>Vanguard</i>)	3

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

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RED HOT CHILI PEPPERS Dani California (<i>Warner Bros.</i>)	+55
CHRIS ISAAK King Without A Castle (<i>Reprise</i>)	+52
SNOW PATROL Hands Open (<i>A&M/Interscope</i>)	+50
GOO GOO DOLLS Stay With You (<i>Warner Bros.</i>)	+49
M. KNOPFLER & E. HARRIS This Is Us (<i>Nonesuch/Warner Bros.</i>)	+47
BEN HARPER Better Way (<i>Virgin</i>)	+42
LITTLE WILLIES Roll On (<i>Milking Bull/EMC</i>)	+40
JAMES BLUNT High (<i>Custard/Atlantic</i>)	+31
GUSTER One Man Wrecking Machine (<i>Reprise</i>)	+30

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAMES BLUNT You're Beautiful (<i>Custard/Atlantic</i>)	190
H. HANCOCK F.J. MAYER Stitched Up (<i>Hear Music/Vector</i>)	157
GOO GOO DOLLS Better Days (<i>Warner Bros.</i>)	116
FEIST Mushaboom (<i>Cherry Tree/Interscope</i>)	108
AQUALUNG Brighter... (<i>Slightly Bigger/Red Ink/Columbia</i>)	102
COLDPLAY Speed Of Sound (<i>Capitol</i>)	101
DAVID GRAY The One I Love (<i>ATO/RCA/RMG</i>)	96
TRACY CHAPMAN Change (<i>Lava/Atlantic</i>)	81
SNOW PATROL Chocolate (<i>A&M/Interscope</i>)	76
LIFEHOUSE You And Me (<i>Geffen</i>)	72

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

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ON THE RECORD
With

Jeff Cook
Head of Promotion, New West



Have you ever noticed that good is timeless? A great design, be it of a building, a car or clothing, has a quality that sets it apart from the vast majority. The same is true of music. A great performance will endure, a great artist will cross generations, and a great song is like a great joke: Everybody gets it. Having been in the music business all my life, I am always surprised when I come across an artist whose music has this quality. The first time I heard Madeleine Peyroux, Amos Lee, Norah Jones and Ray LaMontagne, I was struck by their timeless quality. The first time I heard Van Morrison, way back, I felt the same way. I bring up Van because he has been a very vocal supporter of James Hunter, who I am going to gush about today! Van calls Hunter one of the greatest voices and one of the best-kept secrets of the British soul and R&B scene, and I agree. Hunter's new album on Rounder, *People Gonna Talk*, is the kind of CD that will bear repeated listening because of its honesty and simplicity. The album was produced by Liam Watson, who has worked with The White Stripes and New West's own Nic Armstrong & The Thieves. If you listen to the album, you will want to take it home with you. Now how many of the artists on your playlist have made you want to do that?

Jack Johnson remains at the top of the monitored chart, and it looks like he'll be there for at least a couple more weeks. **KT Tunstall** is just about ready to have two tracks in the top 10; **Gomez** and **Chris Isaak** debut; and **The Raconteurs**, **Jackie Greene**, **Edwin McCain** and **Animal Liberation Orchestra** are making gains ... On the Indicator chart, **Ben Harper** is still at No. 1 after four weeks, while **Gomez**, **The Little Willies** and **Mat Kearney** are now top 10 ... Gainers include **Sonya Kitchell**, **The Fray**, **Matt Costa** and **Umphey's McGee** ... There is a good buzz on **Donavon Frankenreiter**, **World Party** and **Elvis Costello & Allen Toussaint**, as well as **Sheryl Crow's** "I Know Why" ... The Warner Music Group is very strong with the format right now, with **Death Cab For Cutie**, **Red Hot Chili Peppers**, **Guster**, **James Blunt**, **O.A.R.**, **John Butler Trio**, **Jewel** and **Chris Isaak** all charted, while **Daniel Powter**, **The Goo Goo Dolls**, **Mark Knopfler & Emmylou Harris**, **Paul Simon**, **The Flaming Lips**, **Donald Fagen** and **Built To Spill** are gaining momentum ... In the Most Added category this week, Knopfler & Harris have a great week, with 26 total adds (in addition to the 21 stations already on the song), while **Corinne Bailey Rae** pulls in 18 first-week adds ... Meanwhile, the new **Los Lonely Boys** grabs 15 before-the-box adds, and **Euphoria** get nine nods

— John Schoenberger, Triple A/Americana Editor

Triple A
ON THE RADIO

AAA ARTIST
OF THE WEEK

ARTIST: Sonya Kitchell

LABEL: Velour

By **JOHN SCHOENBERGER** / TRIPLE A & AMERICANA EDITOR

It seems that when the worst things happen in society, the best is brought out in individuals. Such is the case with Sonya Kitchell, now just 17 years old. Music had always been part of Kitchell's life, and her artistic parents encouraged that aspect of her creative spirit. But it took the events of Sept. 11, 2001 to galvanize the then-12-year-old Kitchell to make music her vocation and use it to somehow change the world for the better.

When she came home from school that day, struggling to understand the events of the morning, Kitchell started to write in her journal. As she wrote, a melody came into her head. That day she discovered how music could bring things into focus for her and, hopefully, others.

Kitchell had been playing the piano in her parents' house ever since she was a little girl, and she sang for the public for the first time when she was 8, during a piano recital. By the age of 10 she was studying voice with jazz singers Sheila Jordan and Rebecca Paris and learning to play guitar.

Further, one of Kitchell's compositions was awarded Best Jazz Vocal and Best Original Song in the 2003 *Down Beat* Student Music Awards, and she was chosen as one of 40 composers under the age of 30 to participate in a weeklong workshop by the Betty Carter Jazz Ahead Program at the Kennedy Center in Washington, DC.

After recording an EP called *Cold Day* for Velour, Kitchell entered the studio with producers Steve Addabbo and Jeff Krasno to create her debut album, *Words Came Back to Me*. Certainly Kitchell's jazz roots play an important part in her music, but she is reaching far beyond that genre to create music that is both universal and timeless. We often talk about how a young artist has an old soul, and that expression has never been truer than when referring to the incomparable Sonya Kitchell.



"My whole life I've been a sponge for everything around me," Kitchell explains. "I soak it up, and I want to take in as much of it as I can and make it part of myself. When I listen to something that I think is amazing, rather than think 'I could never do that,' I think 'I want to do that, and I'm going to do that.' What I've always wanted is to write a lot of songs that

stick around." If songs such as "Let Me Go," "Think of You," "Train," "Can't Get You Out of My Mind" and "Cold Day" are any indication, Sonya Kitchell and her music are going to be around for a very long time. Starbucks agrees — the company has made her its second choice for the Hear Music Debut CD series.

A format like Triple A that can embrace artists as diverse as Norah Jones, Madeleine Peyroux, Josh Stone, Jamie Cullum, John Mayer, Jack Johnson, KT Tunstall and Susan Tedeschi surely has the heart and soul to support as unique and talented an artist as Sonya Kitchell. For more details, including her touring schedule, log on to www.sonyakitchell.com

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April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	HANK III Straight To Hell (Bruc/Curb)	446	-18	3028
1	2	ROSANNE CASH Black Cadillac (Capitol)	423	-47	6411
3	3	LITTLE WILLIES Little Willies (Milking Bull/EMC)	405	-17	2940
4	4	NEKO CASE Fox Confessor Brings The Flood (Anti/Epitaph)	359	-4	3172
6	5	SHAWN MULLINS 9th Ward Pickin' Parlor (Vanguard)	326	-25	3600
7	6	RAONEY FOSTER This World We Live In (Dualtone)	321	-21	2247
5	7	SUBOUDES Behind The Levee (Back Porch/Narada/EMI)	319	-40	5265
11	8	VAN MORRISON Pay The Devil (Last Highway)	315	+12	2166
8	9	BR549 Dog Days (Dualtone)	311	-18	7017
9	10	TOM RUSSELL Love And Fear (High Tone)	310	-4	1744
10	11	ROBINELLA Solace For The Lonely (Dualtone)	287	-17	4722
16	12	WILLIE NELSON You Don't Know Me... (Last Highway)	287	+41	1168
17	13	LEE ROY PARNELL Back To The Well (Universal South)	257	+15	1272
14	14	VARIOUS Texas Unplugged: Vol. 2 (Palo Duro)	246	-6	1664
15	15	SCOTT MILLER Citation (Sugar Hill)	246	-5	1349
12	16	JESSI COLTER Out Of The Ashes (Shout! Factory)	237	-27	2368
19	17	DALE WATSON Whiskey Or God (Palo Duro)	231	-4	929
22	18	JENNY LEWIS W/ THE WATSON... Rabbit Fur Coat (Team Love)	231	+19	1821
13	19	KRIS KRISTOFFERSON This Old Road (New West)	229	-25	1289
18	20	JAMES MCMURTRY Childish Things (Compadre)	220	-19	14491
21	21	PINMONKEY Big Shiny Cars (Back Porch/Narada/EMI)	216	+2	1033
20	22	GIBSON BROTHERS Red Letter Day (Sugar Hill)	209	-21	3099
24	23	JAMES HAND Truth Will Set You Free (Rounder)	188	+6	990
Debut	24	SHAWN CAMP Fireball (Emergent)	180	+18	561
23	25	MOUNTAIN HEART Wide Open (Skaggs Family)	176	-21	1830
30	26	ALECIA NUGENT A Little Girl...A Big Four-Lane (Rounder)	173	+8	878
26	27	JEFF TALMAOGE Blissville (CoraZong)	170	-8	2177
29	28	CROSS CANADIAN RAGWEED Garage (Universal South)	168	-1	4512
28	29	CAROL AMES Shades Of Indigo (Candy Coated)	161	-12	1719
Debut	30	JAMES TALLEY Got No Bread, No Milk (Cimarron)	160	-1	1822

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit www.americanamusic.org.

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AMERICANA SPOTLIGHT

By John Schoenberger
Artist: Kris Kristofferson
Label: New West



Kris Kristofferson turns 70 this year, and in honor of that milestone, Nashville-based American Roots Publishing will release *The Pilgrim: A Celebration of Kris Kristofferson*. The project is being produced by Randy Scruggs and will feature artists covering Kristofferson's songs, including Gretchen Wilson, Willie Nelson, Rosanne Cash, Jessi Colter, Shooter Jennings and Emmylou Harris. Kristofferson has also just released a new project on New West called *This Old Road*—his first recording of all-new songs in 11 years, produced by Don Was. The dude has not lost his touch — he continues to write songs that make you think, get angry, cry and laugh. Kristofferson, on vocals and guitar, is backed

by Was on bass and piano, Jim Keltner on drums, and Stephen Bruton on guitar and mandolin. Check out the title track, "Pilgrim's Progress," "Wild America" and "Thank You for a Life."

AMERICANA NEWS

An all-star lineup of artists is slated to perform at KNBT/New Braunfels, TX's 10th annual Americana Jam, May 21 at the fabled Gruene Hall. Proceeds from the show benefit two local children's charities, Connections Individual & Family Services and CASA of Central Texas ... *Fallen Angel*, a documentary about Gram Parsons' life and influence, will be released on DVD June 20 by Rhino Entertainment. Directed by Gandulf Hennig and written by former Long Ryders member Sid Griffin, the film includes interviews with former bandmates Emmylou Harris and Chris Hillman, guitarist James Burton, manager Phil Kaufman, close friend Keith Richards, Dwight Yoakam and Peter Buck. Research and filming for *Fallen Angel* took more than seven years. The film will also be screened in select cities prior to the DVD release ... Gillian Welch is currently in the studio working on her fourth solo set. The effort is expected to be released by the end of the year. As usual, Welch is co-writing material with longtime partner David Rawlings and is recording at the duo's Nashville studio ... Friends and fellow musicians of Tom Gillam, who has been released from the hospital after suffering three major heart attacks, have started working on a benefit show, to be held May 13 at Whiskey Dix Saloon in Philadelphia.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
KIERAN KANE, KEVIN WELCH & FATS KAPLIN Lost John Dean (Compass)	18
WAYBACKS From The Pasture To The Future (Compass)	13
MARK KNOPFLER & EMMYLOU HARRIS All The Roadrunning (Nonesuch/Warner Bros.)	11
ALEJANDRO ESCOVEDO The Boxing Mirror (Back Porch/Narada/EMI)	8
EIGHTEENTH DAY OF MAY Eighteenth Day of May (Hannibal/Rykodisc)	7

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KEVIN PETERSON
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Will HD Benefit Christian Radio?

Multicasting could open new doors

As HD Radio continues to move forward, some people believe Christian radio has an opportunity to benefit greatly from the new technology. This week iBiquity Digital Corp. Director/Broadcast Marketing Don Kelly gives us some insight into the HD Radio technology the company has developed, including the means to broadcast multiple radio stations through one frequency on the FM dial and a way to make today's scratchy, static-filled AM stations sound as crystal-clear as FM stations.

Kelly starts with his prediction on the impact of HD Radio on the Christian formats, saying, "It seems to me that Christian radio will benefit from HD Radio more so than many other formats simply because of the diversity that's available within the formats. This includes the multicasting opportunities and the AM opportunities."

Three Impacts

Kelly continues, "HD Radio really impacts our industry in three ways: It provides quality, it offers the listeners greater choice, and it gives you the opportunity to have greater interactivity with your listeners.

"The quality you've probably heard about—superior audio and reception. It removes the static and interference of overhead electrical wires, neon lighting and so forth on AM, and it eliminates multipath on FM. All in all, within your coverage area, the audience will have a much more robust signal from your radio station, whether you're AM or FM.

"For the choice aspect, HD Radio is offering FM multicasting. The technology is being worked on for AM also. It may be a second- or third-generation thing for AM, but today it's available for FM broadcasters—that is, multiple channels of content on the same FM frequency.

"The interactivity is the data services, and that goes far beyond song and artist information to include traffic and weather alerts, sports scores, business news and so forth. The data also allows you to do real-time traffic overlaid on navigation screens. This could either be sponsored or be a subscription service.

"With HD Radio, we have a blank canvas to create content that will be so compelling that people will say, 'I want that.'"

"In fact, a company is currently working on a subscription service of this type with analog radio. With digital radio, a listener could either buy a subscription to the traffic service or you could place banner ads on the traffic service, which would mean that you'd have a new revenue stream if you are a commercial property.

"You'd also be offering a service to the listeners that they may not be getting from another radio station."

The Future

Better sound quality, multicasting opportunities and more listener interactivity are all great on their own, but there are more things planned for the future. According to Kelly, "Future capabilities include surround sound. It's available today, but manufacturers of receivers have not gone that far yet.

"There is one receiver, the Yamaha home-theater unit, of which they're selling about 1,000 per month, that has HD Radio and SRS surround sound. The price tag is a little hefty, at \$1,700, but that's the only surround-sound-capable unit that's out right now.

"Other things coming in the future will be on-demand audio and store and replay functions. Eventually, down the road probably five to seven years, you'll be able to purchase a record that's being played on the radio, a product you heard advertised and so forth."

Next, Kelly gets to the specifics of FM multicasting, using one particular station as an example. He says, "Crawford Christian station WMUZ (The Light)/Detroit was one of the early HD Radio adopters and has been doing HD Radio on its main channel for over a year. Just recently it fired up its HD2 signal, and [in December 2005] the signal was launched with all Christian Christmas music.

"There are other channels possible. There are 96 kilobits of information in the content stream available with HD Radio. There are an additional 10 to 12 kilobits of information available in the data stream.

"That 96 kilobits can be sliced and diced any way the broadcaster wants to do it. The idea would be to figure out how you can maximize the service to your audience.

"I'll give you another example: The Infinity mainstream Country station in Chicago [WUSN] is doing nothing but young-end current country music on its HD2 channel.

"The station is also streaming the channel over

the Internet, hoping over time that it'll be able to add significantly to its younger audience."

Many Opportunities

Kelly continues, "There are opportunities to do line extensions from the current format, there are opportunities to do blockers, to do flankers, and there are opportunities to do niche formats or to do a format that is totally unconnected to the main channel.

"It's a real opportunity for broadcasters to provide greater service and, if you're a commercial broadcaster, to have an additional revenue stream.

"There is also an opportunity for an HD3 channel. There are several broadcasters now that are experimenting with this. In Las Vegas, KSTJ demonstrated two high-quality music channels that are running about 42 kilobits each and then a very low-kilobit information stream where it can run traffic, weather, sports scores, school closings and anything else it wants as a completely different stream.

"Again, it's very low-kilobit, it sounds a little mechanical, but it's basically like CNN: It's audio on radio.

"It's also another sponsorship opportunity, but the important thing is that a listener will never have to go away from your radio station to get the latest traffic, weather, etc. They just go to your station's HD3 stream.

"Eventually, as we get to generation three, four and beyond, as analog becomes less important, you will be able to do up to eight different streams of information. So here's the opportunity for a Christian broadcaster who may be doing spoken-word and would like to offer a music complement to that. Or you could do spoken-word at a lower bit rate and do two music channels on an FM station. That is all possible at this point in time."

Who's Got Receivers?

This all sounds great, but does anyone besides your engineer actually have an HD receiver right now? "The receivers are coming," Kelly says. "Right now we have seven receivers out there, three of which are multicasting-capable, and everything going forward into 2006 will be multicasting-capable.

"There are the tabletop receivers, which we're all interested in. The Boston Acoustics model is at retail right now, and you'll find them online at www.crutchfield.com.

"We have a Radioscopy, which is transportable, kind of like the Roady that XM debuted last year. And we have the Polk Audio, which is a direct digital competitor for the Bose Wave receiver.

"HD Radio really impacts our industry in three ways: It provides quality, it offers the listeners greater choice, and it gives you the opportunity to have greater interactivity with your listeners."

"We are working on the automakers in Detroit to get them to start putting these in new cars. We have an office in Detroit manned by seven people who spend five days a week hammering on Detroit, attempting to move them forward.

"BMW offers HD Radio now, and we have eight different brands of receivers coming in the next couple of years. Aftermarket products available now are Eclipse, JVC, Alpine, Kenwood, Panasonic and Sanyo. They range from \$299 all the way to \$1,500, in the case of the Alpine high-end receiver."

HD Radio Timeline

What is the timeline for all this to move forward, and how soon will it affect your radio station? Kelly says, "We have 3,000 stations committed to convert. They are primarily in major markets, say the top 100. That reaches 95% of the country. Nearly two stations are converting every day.

"Twenty-three of the top 25 groups in the country have committed to upgrade all their stations. At this point there are over 200 HD Radio stations in the top 10 markets, 630 in the top 100, and there are a total of 774 on the air.

"More than 215 stations are currently multicasting, and they probably have one or two listeners to those multicast streams—the PD and the GM. But I could say the exact same thing about FM radio in 1968 and 1969. That's exactly what we're facing now.

"We have the opportunity now. We have a blank canvas to create content that will be so compelling that people will say, 'I want that,' and to get it they'll have to buy an HD Radio receiver."

For more information on HD Radio, go to www.hdradioplaybook.com or www.ibiquity.com.

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— Mike Couchman, Program Director WAYK/Grand Rapids/Kalamazoo



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April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	AARON SHUST My Savior My God (Brash)	1208	+51	15	38/0
1	2	CHRIS TOMLIN How Great Is Our God (Sixsteps/Sparrow/EMI CMG)	1157	-5	16	38/0
3	3	CASTING CROWNS Praise You In This Storm (Beach Street/Reunion/PLG)	1041	-10	11	38/0
4	4	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	905	-16	33	38/0
5	5	MATTHEW WEST Only Grace (Universal South/EMI CMG)	804	-27	21	35/0
6	6	CARRIE UNDERWOOD Jesus, Take The Wheel (Arista/PLG)	787	-24	15	30/0
7	7	THIRD DAY Cry Out To Jesus (Essential/PLG)	764	-40	30	39/0
8	8	MERCYME So Long Self (INO)	749	+35	4	39/1
9	9	JEREMY CAMP This Man (BEC/Tooth & Nail)	655	-23	32	38/0
11	10	SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	585	+37	8	27/4
12	11	WATERMARK Light Of The World (Rocketown)	549	+3	9	28/2
14	12	BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	541	+34	10	23/0
10	13	NEWSONG Psalm 40 (Integrity Label Group)	525	-66	20	28/0
13	14	NATALIE GRANT What Are You Waiting For (Curb)	474	-50	19	29/0
15	15	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	466	-22	37	38/0
16	16	NEWSBOYS I Am Free (Inpop)	418	+5	13	23/0
18	17	KUTLESS Strong Tower (BEC/Tooth & Nail)	382	+8	7	17/3
22	18	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	370	+36	8	13/0
20	19	MARK HARRIS Find Your Wings (INO)	370	+21	4	16/1
17	20	NICOL SPONBERG Hallelujah (Curb)	361	-18	9	15/1
19	21	TODD AGNEW My Jesus (SRE/Ardent)	347	-10	7	19/1
23	22	SHAWN MCDONALD Free (Sparrow/EMI CMG)	334	+14	5	12/2
21	23	BEBO NORMAN f/RICH MULLINS Sometimes By Step (Reunion/PLG)	308	-28	7	15/0
25	24	PAUL COLMAN Holding Onto You (Inpop)	280	-4	3	14/0
26	25	WARREN BARFIELD Saved (Essential/PLG)	279	+8	5	13/0
24	26	JOHN DAVID WEBSTER Now (BHT)	271	-19	14	17/0
27	27	PHILLIPS, CRAIG & DEAN Because I'm Forgiveness (INO)	251	+4	10	15/1
29	28	JADON LAVIK Changing Happy (BEC/Tooth & Nail)	234	-3	3	11/2
28	29	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	231	-12	3	11/0
	30	Debut BRIAN LITRELL Welcome Home (Reunion/PLG)	227	+3	1	17/5

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 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006. Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG)
Total Plays: 200, Total Stations: 10, Adds: 2

AFTERS All That I Am (Simple/INO)
Total Plays: 198, Total Stations: 10, Adds: 1

CAEDON'S CALL Great And Mighty (Essential/PLG)
Total Plays: 184, Total Stations: 8, Adds: 1

LIFEHOUSE You And Me (Geffen)
Total Plays: 179, Total Stations: 8, Adds: 0

ANDY CHRISMAN Believe (Upside/Shelter)
Total Plays: 173, Total Stations: 8, Adds: 0

BROTHER'S KEEPER He Took The Scars (Training Union/Ardent)
Total Plays: 169, Total Stations: 9, Adds: 1

OVERFLOW Forever (Essential/PLG)
Total Plays: 159, Total Stations: 10, Adds: 0

AYIESHA WOODS Happy (Gotee)
Total Plays: 158, Total Stations: 8, Adds: 1

JOEL ENGLE Shadow Of Your Cross (Doxology)
Total Plays: 157, Total Stations: 11, Adds: 0

JEREMY RIDDLE Sweetly Broken (VMG)
Total Plays: 150, Total Stations: 7, Adds: 1

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BRIAN LITRELL Welcome Home (Reunion/PLG)	5
SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	4
KUTLESS Strong Tower (BEC/Tooth & Nail)	3
HYPER STATIC UNION Praying For Sunny Days (RKT/Rocketown)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AARON SHUST My Savior My God (Brash)	+51
HYPER STATIC UNION Praying For Sunny Days (RKT/Rocketown)	+40
SELAH W/MELODIE CRITTENDEN Bless The Broken Road (Curb)	+37
SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	+36
MERCYME So Long Self (INO)	+35
NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG)	+35
BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.)	+34
JOEL ENGLE Shadow Of Your Cross (Doxology)	+28
DOWNHERE A Better Way (Centricity/Word)	+27
OVERFLOW Forever (Essential/PLG)	+23

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREE63 Blessed Be Your Name (Inpop)	501
CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	477
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	421
JEREMY CAMP Take You Back (BEC/Tooth & Nail)	399
MERCYME I Can Only Imagine (INO)	394
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	382
NEWSBOYS He Reigns (Sparrow/EMI CMG)	378
MERCYME In The Blink Of An Eye (INO)	378
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	373
SALVADOR Heaven (Word/Curb/Warner Bros.)	351

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

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Nate Sallie

"Breakthrough"



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April 21, 2006

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL I Need... (Fervent/Curb/Warner Bros.)	1375	+4	12	31/0
2	2	JESSIE DANIELS The Noise (Midas)	1070	-8	13	29/0
5	3	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	1022	+42	8	32/0
4	4	TOBYMAC Diverse City (ForeFront/EMI CMG)	1013	+27	9	27/0
3	5	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	998	-70	15	25/0
7	6	CASTING CROWNS Praise... (Beach Street/Reunion/PLG)	992	+66	9	26/1
9	7	AARON SHUST My Savior My God (Brash)	909	+28	7	26/0
8	8	BUILDING 429 Fearless (Word/Curb/Warner Bros.)	902	-20	12	27/0
10	9	SEVENTH DAY SLUMBER Oceans... (BEC/Tooth & Nail)	866	+20	11	25/0
6	10	MONDAY MORNING Wonder Of It All (Selectric)	818	-131	17	21/0
11	11	MAT KEARNEY Nothing Left To Lose (Inpop)	812	+39	7	27/1
13	12	SHAWN MCDONALD Free (Sparrow/EMI CMG)	708	+20	9	21/1
15	13	JEREMY CAMP This Man (BEC/Tooth & Nail)	694	+46	15	18/1
16	14	KRYSTAL MEYERS Fire (Essential/PLG)	672	+29	6	26/1
12	15	PAUL WRIGHT From Sunrise To Sunset (Gotee)	652	-41	14	18/1
18	16	STORYSIDE:B Everything And More (Gotee)	649	+109	4	24/2
14	17	NEWSBOYS I Am Free (Inpop)	625	-27	14	20/0
19	18	MAINSTAY Take Away (BEC)	520	+19	10	18/2
17	19	JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	519	-44	12	15/0
20	20	ZOEGIRL Unchangeable (Sparrow/EMI CMG)	462	+13	12	15/0
21	21	SUPERCHICK It's On (Inpop)	460	+21	4	17/0
28	22	HAWK NELSON Everything You... (Tooth & Nail)	424	+55	2	19/2
25	23	MERCYME So Long Self (INO)	423	+37	2	17/2
22	24	AFTERS All That I Am (Simple/INO)	420	+9	3	17/0
24	25	CHRIS TOMLIN How... (Sixsteps/Sparrow/EMI CMG)	413	+20	6	13/1
29	26	WARREN BARFIELD Saved (Essential/PLG)	376	+12	5	15/2
23	27	MATTHEW WEST Only Grace (Universal South/EMI CMG)	362	-39	16	11/0
26	28	P.O.D. Goodbye For Now (Atlantic)	361	-16	7	14/1
30	29	JOHN REUBEN All I Have (Gotee)	332	-7	2	11/1
Debut	30	AUDIO ADRENALINE Starting... (ForeFront/EMI CMG)	324	+11	1	15/1

33 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15. © 2006 Radio & Records

NEW & ACTIVE

AYIESHA WOODS Happy (Gotee)
Total Plays: 292, Total Stations: 14, Adds: 5

NEEDTOBREATHE You Are Here (Sparrow/EMI CMG)
Total Plays: 290, Total Stations: 10, Adds: 0

NATE SALLIE Breakthrough (Curb)
Total Plays: 277, Total Stations: 13, Adds: 1

FLYLEAF All Around Me (SRE/Octone)
Total Plays: 274, Total Stations: 13, Adds: 0

THIRD DAY I Can Feel It (Essential/PLG)
Total Plays: 265, Total Stations: 13, Adds: 5

DOWNHERE The More (Centricity/Word)
Total Plays: 258, Total Stations: 11, Adds: 1

REBECCA ST. JAMES You Are Loved (ForeFront/EMI CMG)
Total Plays: 248, Total Stations: 9, Adds: 1

CASTING PEARLS Love's Done Something (Inpop)
Total Plays: 221, Total Stations: 11, Adds: 1

PLUMB Bittersweet (Curb)
Total Plays: 212, Total Stations: 13, Adds: 2

ANTHONY EVANS Good Enough (INO)
Total Plays: 202, Total Stations: 7, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	FLYLEAF All Around Me (SRE/Octone)	357	+9	12	35/1
4	2	FAMILY FORCE 5 Replace Me (Gotee/Maverick)	347	+5	11	33/1
1	3	DISCIPLE Rise Up (SRE)	347	-3	12	35/0
5	4	ELEVENTYSEVEN More Than A Revolution (Flicker/PLG)	346	+16	11	34/1
7	5	SWITCHFOOT We Are One Tonight (Sparrow/EMI CMG)	316	-2	14	28/0
6	6	KUTLESS Shut Me Out (BEC/Tooth & Nail)	313	-14	9	32/0
3	7	THOUSAND FOOT KRUTCH The Art... (Tooth & Nail)	308	-40	15	26/0
8	8	SPOKEN Last Chance To Breathe (Tooth & Nail)	301	-7	13	28/0
9	9	NUMBER ONE GUN Who You Are (BEC/Tooth & Nail)	287	-10	14	26/1
10	10	SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG)	245	-3	8	26/0
11	11	HAWK NELSON Everything You... (Tooth & Nail)	236	+15	5	24/0
14	12	RUN KID RUN We've Only Just Begun (Tooth & Nail)	224	+21	4	28/4
12	13	ANBERLIN Time & Confusion (Tooth & Nail)	217	+1	11	26/0
15	14	STAPLE Gavels From Gun Barrels (Flicker)	214	+11	8	23/0
13	15	HYPER STATIC UNION Overhead (RKT/Rocketown)	210	+1	7	24/2
17	16	PROJECT 86 My Will Be A Dead Man (Tooth & Nail)	198	+5	4	24/1
16	17	KIDS IN THE WAY The Seed We've Sown (Flicker)	198	+3	9	24/0
20	18	SUPERCHICK It's On (Inpop)	180	+16	4	20/1
18	19	P.O.D. Goodbye For Now (Atlantic)	178	-12	20	21/0
19	20	EDISON GLASS Forever (Credential)	175	+5	4	14/1
21	21	FOLD The Title Track (Tooth & Nail)	164	+3	6	12/0
22	22	RELIJENT K The Truth (Gotee)	162	+1	19	18/0
28	23	DECYFER DOWN Life Again (SRE)	139	+32	2	19/4
24	24	PLUMB Good Behavior (Curb)	138	+4	2	24/5
23	25	HOUSE OF HEROES Buckets For Bulletwounds (Gotee)	138	-9	18	21/0
26	26	ROCKET SUMMER Show Me... (Militia Group/SRE)	131	+1	5	13/1
Debut	27	STARFIELD My Generation (Sparrow/EMI CMG)	127	+34	1	9/1
25	28	JONAH33 This Is It (You Instead Of Me) (SRE/Ardent)	124	-7	16	17/0
27	29	MANAFEST Skills (BEC)	104	-9	6	16/0
-	30	SCHEMA Between The Two (Independent)	101	-1	6	11/0

38 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15. © 2006 Radio & Records

NEW & ACTIVE

MONDAY MORNING Can't Go On (Selectric)
Total Plays: 88, Total Stations: 9, Adds: 0

HOMELESS J The Flash (Selectric)
Total Plays: 85, Total Stations: 13, Adds: 2

MANIC DRIVE Luckiest (Whiplash)
Total Plays: 80, Total Stations: 16, Adds: 4

STAVESACRE It's Beautiful (Once You're Out Here) (Abacus)
Total Plays: 67, Total Stations: 12, Adds: 1

MAYLENE & THE SONS OF DISASTER Tough... (Mono Vs. Stereo)
Total Plays: 66, Total Stations: 4, Adds: 1

BUILDING 429 Fearless (Word/Curb/Warner Bros.)
Total Plays: 64, Total Stations: 6, Adds: 0

GRAND PRIZE Point Of View (A'postrophe)
Total Plays: 63, Total Stations: 10, Adds: 0

GRETCHEN Zion (MO)
Total Plays: 51, Total Stations: 6, Adds: 0

DOWNHERE The More (Centricity/Word)
Total Plays: 43, Total Stations: 7, Adds: 1

TOBYMAC Diverse City (ForeFront/EMI CMG)
Total Plays: 42, Total Stations: 8, Adds: 0

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April 21, 2006

INSPO TOP 20

Table with 7 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 20 Inspiration songs.

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15. © 2006 Radio & Records

Rhythmic Specialty Programming

Table with 3 columns: RANK, ARTIST TITLE LABEL(S). Lists rhythmic specialty programming songs.



TroyResearch

America's Best Testing Christian AC Songs 12+ For The Week Ending 4/14/06

Table with 5 columns: Artist Title (Label), Fam%, W 25-54, W 25-34, W 35-44, W 45-54. Lists best testing Christian AC songs.

Total sample size is 2388 respondents. Total average scores for music in the Contemporary Christian AC format...

CHRISTIAN AC TOP 30 INDICATOR

Table with 7 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Christian AC songs.

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/9 - Saturday 4/15. © 2006 Radio & Records

NEW & ACTIVE

Table listing new and active artists with their song titles, total plays, total stations, and adds.



GOTEE BROTHERS OF DIFFERENT MOTHERS KTIS/Minneapolis was one of several stations that broadcast live from Nashville during GMA Week...

CHR CHRISTIAN REPORTERS

Stations and their adds listed alphabetically by market

AC

KGNZ/Abilene, TX OM: Doug Harris PD/MD: Gary Hill No Adds	WBDX/Chattanooga, TN* OM/PO: Jason McKay No Adds	KBNJ/Corpus Christi, TX PD: Joe Fahl 13 KUTLESS 13 NICHOLE NORDEMAN	KLRC/Fayetteville, AR OM/PO: Melody Miller 8 AYESHA WOODS 7 NICHOLE NORDEMAN	WBFJ/Greensboro, NC PD/MD: Wally Decker APD: Darren Stevens 16 ANTHONY EVANS 13 MARK HARRIS	KLJK/Kansas City, MO* OM: Bud Jones PD/MD: Michael Grimm 2 DAVID CROWDER BAND SHAWN MCDONALD	WAWZ/Middlesex, NJ* OM: Scott Taylor PD: Johnny Stone MD: Keith Stevens 8 SELAH W/MELODIE CRITTENDEN	KFIS/Portland, OR* PD: Dave Arthur MD: Kal Taylor 12 NICHOLE NORDEMAN 8 CAEDMON'S CALL 6 HYPER STATIC UNION 2 BRIAN LITRELL	New Life Media Network/ Satellite PD/MD: Joe Buchanan No Adds	WGTS/Washington, DC* OM: Ty McFarland PD: Becky Wilton Aligned APD: Brennan Wimlish MD: Rob Conway No Adds
WFSH/Atlanta, GA* PD: Kevin Avery MD: Mike Slout 6 BUILDING 429	WAKW/Cincinnati, OH* PD: Rob Lewis MD: Daryl Pierce 18 KUTLESS 15 MERCYME	KLTY/Dallas, TX* PD: Chuck Finney APD/MD: Michael Prendergast 7 PHIL WICKHAM 6 JADON LAVIK 6 CINDY MORGAN 4 PHILLIPS CRAIG & DEAN	WCLN/Fayetteville, NC DM: Dan DeBruier PD: Jim Morgan APD: Syndi Long MD: Steve Turley 12 DAVID CROWDER BAND	WLFJ/Greenville, SC* PD/MD: Rob Dempsey APD: Gary Miller No Adds	WJTL/Lancaster, PA* PD: John Shirk MD: Phil Smith 8 SELAH W/MELODIE CRITTENDEN 3 DOWNHERE 2 MICHAEL ENGLISH	WFZJ/Milwaukee, WI* PD/MD: Danny Clayton APD: Josh Lauritch 4 AFTERS 3 DAVID CROWDER BAND 3 AYESHA WOODS	KSLT/Rapid City, SD OM: Tom Schoenstedt PD: Jon Anderson MD: Jennifer Walker 19 NICHOLE NORDEMAN 18 TODD AGNEW	KCMS/Seattle, WA* PD: Scott Valentine MD: Sarah Taylor 8 BRIAN LITRELL	WGRC/Williamsport, PA PD/MD: Larry Weidman No Adds
WVFX/Atlanta, GA PD: Don Schaeffer No Adds	WFHM/Cleveland, OH* PD: Sue Wilson MD: Jesh Booth NICOL SPONBERG WATERMARK	WWIB/Eau Claire, WI OM: Paul Anthony PD/MD: Greg Stewart 11 DOWNHERE 10 MARK HARRIS	WPER/Fredericksburg, VA PD: Frankie Morea APD: Eric Summers 34 BIG DADDY WEAVE 33 KUTLESS	KAIM/Honolulu, HI* PD: Michael Shishido MD: Kim Harper No Adds	KFSH/Los Angeles, CA* OM: Jim Tinker PD: Chuck Tyler APD/MD: Bob Shaw No Adds	KTIS/Minneapolis, MN* PD: Chuck Knapp MD: Dan Wymia 15 JEREMY RIDDLE 13 SELAH W/MELODIE CRITTENDEN 12 TEDD AGNEW	KSGN/Riverside, CA* OM: Dave Masters PD: Scott Michaels APD/MD: Ernest Beck No Adds	WFRN/South Bend, IN PD: Jim Carler MD: Doug Moore 11 JEREMY RIDDLE 3 THIRD DAY	WXHL/Wilmington, DE DM/AD: Dan Edwards PD/MD: Dave Kirby 5 JEREMY RIDDLE
WAFJ/Augusta, GA* PD/MD: Jeremy Daley No Adds	KBIQ/Colorado Springs, CO* PD: Steve Etheridge MD: Jack Hamilton 14 POINT OF GRACE 1 BROTHER'S KEEPER	WCTE/Erie, PA OM: Ronald Raymond PD/MD: Adam Frase 18 BRIAN LITRELL	KZKZ/Ft. Smith, AR DM/PO: Dave Burdud JOSH BATES	KSBJ/Houston, TX* PD: Chuck Pryor MD: Jim Beeler No Adds	WRVI/Louisville, KY DM/PO: Gregg Kramer No Adds	KBMQ/Monroe, LA PD: Phillip Brooks MD: Melissa Rawls 15 MARK HARRIS 15 DAVID CROWDER BAND	WPAR/Roanoke, VA* OM/MD: Jackie Howard HYPER STATIC UNION	KWND/Springfield, MO PD/MD: Jeremy Morris No Adds	POWERED BY MEDIABASE
WDJC/Birmingham, AL* APD/MD: Ronnie Bruce 9 BRIAN LITRELL 8 DOWNHERE 8 KUTLESS	KCVO/Columbia, MO OM/PO: James McDermott 16 SELAH W/MELODIE CRITTENDEN	WHPZ/South Bend, IN PD/MD: Tom Scott 10 BRIAN LITRELL	WPSM/Ft. Walton Beach, FL PD: Terry Thome MD: Drew Powell 20 BUILDING 429	WISG/Indianapolis, IN* DM/PO: David Wood APD/MD: Fritz Moser No Adds	KSWP/Lufkin, TX DM/PO: Al Ross MD: Michelle Calvert No Adds	WFFI/Nashville, TN* PD: Vance Dillard MD: Scott Thunders MARK HARRIS BRIAN LITRELL	WRCH/Rochester, NY PD: Mark Shuttleworth MD: Kelly McKay No Adds	KHZZ/St. Louis, MO OM: Sandi Brown PD/MD: Greg Cassidy No Adds	*Monitored Reporters
KTSY/Boise, ID* PD: Jerry Woods MD: Liesl "Bozz" Vistaunet No Adds	WMHK/Columbia, SC* PD: Tom Greene APD: Steve Sunshine SELAH W/MELODIE CRITTENDEN	KHPE/Eugene, OR OM/PO: Jeff McMahon MD: Paul Hernandez 10 PAUL COLMAN 9 HYPER STATIC UNION 8 BUILDING 429 7 BRIAN BATES 7 KIM HILL	WLAB/Ft. Wayne, IN* PD: Don Buettner MD: Melissa Montana No Adds	WBGB/Jacksonville, FL* PD/MD: Tom Fridley 3 KUTLESS	KJIL/Meade, KS PD: Michael Luskey 11 THIRD DAY	WPMO/McAllen, TX* PD: James Gambin MD: Bob Malone REBECCA ST. JAMES	WJIS/Sarasota, FL* PD: Steve Swanson MD: Jeff MacFarlane No Adds	KKFS/Sacramento, CA* PD: Chris Squires APD/MD: Jeremy Burgess No Adds	76 Total Reporters
WCVK/Bowling Green, KY MD: Whitney Yule No Adds	WCVO/Columbus, OH* OM/PO: Tate Luck APD/MD: Mike Russell 3 BARLOWGIRL	KYTT/Eugene, OR PD/MD: Rick Stevens 3 NICHOLE NORDEMAN 3 THIRD DAY	WJQC/Grand Rapids, MI* DM/PO: Troy West MD: Brian Nelson 6 NICHOLE NORDEMAN	WCQR/Johnson City* PD/MD: Jason Sharp No Adds	WMCU/Miami, FL* DM/PO: Dwight Taylor 9 AVALON 6 HYPER STATIC UNION LINDOLN BREWSTER	WMSJ/Portland, ME PD: Paula K. APD: Joe Polek No Adds	KTLI/Satellite* PD: David Pierce MD: Jon Rivers No Adds	40 Total Monitored	

CHR

KLYT/Albuquerque, NM PD: Matt Gentry MD: Joey Belville No Adds	KWOF/Cedar Rapids, IA PD: Jack Davis No Adds	KNMI/Farmington, NM PD: Darren Nez MD: Shaun Almond No Adds	23 316 9 PILLAR 9 PROJECT 86 9 DECYFER DOWN 9 IDENTITY 9 RELIKIS 9 STEREO CHILD	WAYM/Nashville, TN DM: Dave Sines PD: Jeff Brown MD: Stace Whitmire No Adds	KJTH/Ponca City, OK PD/MD: Tony Weir APD: Jeremy Louis 21 MAINSTAY 15 JOHN REUBEN	WQFL/Rockford, IL DM: Paul Youngblood PD: Rick Hall 10 HAWK NELSON 9 WARREN BARFIELD	AIR1/Satellite DM: Mike Novak PD: David Pierce 29 THIRD DAY 28 EDISON GLASS	WBVM/Tampa, FL PD: Johnny Vincent MD: Olivia Palf 10 PLUMB	KDUV/Visalia, CA PD: Joe Croft APD: Shannon Steele 28 SHAWN MCDONALD 27 P.O.
KAFC/Anchorage, AK MD: Mike Carrier 24 CASTING CROWNS 24 MERCYME 1 CASTING PEARLS	KXWA/Denver, CO PD: Scott Veigel ELEVENTYSEVEN FOOLISH THINGS	WSCF/Ft. Pierce, FL PD/MD: Paul Tipton No Adds	WORD/Green Bay, WI OM/PO: Jim Raider 13 STARFIELD 5 AYESHA WOODS	WNAZ/Nashville, TN OM/PO: Dave Queen APD: Jennifer Houchin MD: Seth Routzahn 21 JADON LAVIK 19 FOOLISH THINGS 19 DALTON	KFRF/Pullman, WA OM/PO: Chris Gilbert 35 CARRIE UNDERWOOD 35 REBECCA ST. JAMES 32 HAWK NELSON 29 NATE SALLIE 29 KIERRA "KIKI" SHEARD 29 JEREMY CAMP 29 NICHOLE NORDEMAN	WPBJ/Saginaw, MI DM: Connie Wieber PD: Aaron Dicer 11 PLUMB 11 HYPER STATIC UNION	WBVO/Sellersville, PA DM: David Baker PD/MD: Kristine McClain No Adds	WYSZ/Toledo, OH APD: Craig Magrum 10 THIRD DAY	WCLQ/Wausau, WI PD/MD: Matt Deane 6 WARREN BARFIELD
WHMX/Bangor, ME OM: Pencil Boone PD: Tim Collins MD: Morgan Smith 20 DOWNHERE 20 THIRD DAY	KZZQ/Des Moines, IA PD: Mike Schlote No Adds	WOLR/Gainesville, FL OM/PO: Rita Loos 33 CHRIS TOMLIN 30 PHIL WICKHAM 27 ANTHONY EVANS 24 LEELAND 23 THIRD DAY	WAYK/Kalamazoo, MI PD/MD: Mike Couchman 6 STORYSIDE B 5 MERCYME	WJLZ/Norfolk, VA DM/PO: JP Morgan APD: Anne Verebely 16 MAT KEARNEY 4 JOHN DAVID WEBSTER 4 JEREMY RIDDLE 3 PAUL COLMAN	KTPT/Rapid City, SD OM: Tom Schoenstedt PD/MD: Joseph Standish 31 AYESHA WOODS 29 KRISTAL MEYERS	KLFF/San Luis Obispo, CA PD: Matt Williams MD: Noonie Fagler 17 AUDIO ADRENALINE 17 AYESHA WOODS	WBYO/Sellersville, PA DM: David Baker PD/MD: Kristine McClain No Adds	WJYF/Valdosta, GA OM: Matt "PK" Baldrige PD/MD: Justin "Nugget" Lairsay No Adds	33 Total Reporters

ROCK

KGNZ/Abilene, TX 6 JOHN REUBEN 6 MONDAY MORNING 6 ELEVENTYSEVEN 6 FAMILY FORCE 5 6 RUN KID RUN 6 MANIC DRIVE	WCWP/Brookville, NY DM: Joe Manfredi PD: Peter Bellotti MD: Reena Teburnum No Adds	WORD/Green Bay, WI OM/PO: Jim Raider 1 EOWYN	KWVE/Los Angeles, CA MD: Isabelle Lajoie 1 RED 1 MANIC DRIVE 1 LEELAND 1 EOWYN	WTR/Rochester, NY PD/MD: Sammie Palermo APD: Craig "Zippy" Biaka 2 DECYFER DOWN 1 EOWYN 1 PLUMB 1 MANIC DRIVE	Effect Radio Network/ Satellite PD/MD: Brian Harman APD: Dustin Pamplona 26 DAY OF FIRE 25 RED 23 CROSS CULTURE	Sinus Revolution/Satellite OM: Scott Lindy PD: Joey Black 2 RED 2 CROSS CULTURE 2 DAY OF FIRE	XM The Torch/Satellite PD: Jon Zeltner MD: Thomas Kenney 14 SWITCHFOOT	WBVM/Tampa, FL PD: Johnny Vincent MD: Olivia Palf No Adds	KMOD/Tulsa, OK PD: Charlie Spears 1 DOWNHERE
KLYT/Albuquerque, NM PD: Matt Gentry MD: Joey Belville No Adds	WUFM/Columbus, OH PD/MD: Nikki Cantu No Adds	WDFJ/Greensboro, NC PD/MD: Wally Decker APD: Darren Stevens 1 PLUMB 1 DECEMBERADIO	WDM/LMarion, IL MD: Tom Schroeder 1 NUMBER ONE GUN 1 ROCKET SUMMER	WPRJ/Saginaw, MI DM: Connie Wieber PD: Aaron Dicer 1 PLUMB	Firecape/Satellite PD/MD: Joe Hayes 1 HOMELESS J 1 KEVIN MAX 1 OLD MAN SHATTERED	The Sound Of Light/Satellite PD/MD: Bill Moore 1 RED	ZJAM/Satellite PD: Bill Scott MD: Leslie Prieto No Adds	WYSZ/Toledo, OH PD/MD: Jeff Howe APD: Craig Magrum 20 FLYLEAF 6 LIFE OF RILEY	WCLQ/Wausau, WI PD/MD: Matt Deane 1 PROJECT 86 1 SUPERCHICK 1 EDISON GLASS 1 RUN KID RUN
WCVK/Bowling Green, KY PD: Dale McCubbins MD: Whitney Yule No Adds	KVRK/Dallas, TX PD: Chris Goodwin MD: Drew Mitchell No Adds	WJTL/Lancaster, PA PD: John Shirk MD: Phil Smith 1 BUDDY MILLER 1 SHAWN MCDONALD	WMKL/Miami, FL PD: Rob Robbins MD: Kelly Downing 25 STARFIELD	WJIS/Sarasota, FL PD: Steve Swanson MD: Jeff MacFarlane 1 PLUMB 1 DECYFER DOWN	Whip of Cords/Satellite DM/PO: Matt Rhodes 1 P.O. 1 PLUMB 1 DECYFER DOWN 1 EOWYN 1 DECEMBER RADIO	Whip of Cords/Satellite DM/PO: Matt Rhodes 1 P.O. 1 PLUMB 1 DECYFER DOWN 1 EOWYN 1 DECEMBER RADIO	KCLC/St. Louis, MO MD: Dave Merkell 1 EZEKIEL'S EYE 1 MICHAEL JOHN STANLEY 1 OLD MAN SHATTERED	KYMC/St. Louis, MO MD: Dave Merkell 1 HOMELESS J 1 RUN KID RUN 1 KEVIN MAX	38 Total Reporters

INSPO

WMIT/Asheville, NC PD: Carol Davis MD: Matt Stockman No Adds	WMBI/Chicago, IL DM: Diana Berryman PD: John Hayden MD: Steve Hiller No Adds	WCIC/Elmira, NY MD: Bruce Barrows 11 JADON LAVIK 10 DAVID PHELPS 10 CHARLOTTE RITCHE	KLTV/Ponca City, OK PD/MD: Tony Weir APD: Jeremy Louis 21 SCOTT WESLEY BROWN	KCRN/San Angelo, TX PD/MD: Mark Mohr APD: Steve Hayes 8 BRIAN LITRELL 6 SCOTT WESLEY BROWN	KFLT/Tucson, AZ DM: Joe Hill PD: Dawn Bumstead MD: Bill Ronning 26 DAVID PHELPS	WUFC/Columbus, OH PD/MD: Nikki Cantu 1 MALACHI PEREZ	WJLZ/Norfolk, VA DM/PO: JP Morgan APD: Anne Verebely No Adds	Vibe Radio Network/Satellite PD/MD: Chris Chicago 1 AMBASSADOR 1 FLAME 1 J.R. 1 FRESH DIGRESS 1 MR. DEL	WYSZ/Toledo, OH PD/MD: Jeff Howe APD: Craig Magrum No Adds
WRBS/Baltimore, MD PD: David Paul MD: Joe Norris 8 MARK HARRIS 7 JARS OF CLAY	KCBI/Dallas, TX PD: Rich Hooper APD/MD: John McLain 5 KENT BOTTENFIELD	WNFR/Flint, MI PD: Brian Smith MD: Eilyn Oavey 8 MARK HARRIS	WGSL/Rockford, IL DM: Ron Tietzort PD: Corey Neese MD: Charnel Jacobs 14 DAVID PHELPS 6 LARNELLE HARRIS	KYCC/Stockton, CA DM/MD: Adam Biddell PD: Scott Mearns 10 CHARLOTTE RITCHE	WGNW/Wausau, WI MD: Todd Christopher No Adds	WMLK/Miami, FL PD: Rob Robbins MD: Kelly Downing No Adds	The Sound Of Light/Satellite PD/MD: Bill Moore No Adds	Whip of Cords/Satellite DM/PO: Matt Rhodes 1 ALUMNI	10 Total Reporters
WAYR/Brunswick, GA PD: Bart Wagner 15 MERCYME 12 BARLOWGIRL	WCDR/Dayton, OH DM: Keith Hamer PD/MD: Eric Johnson 5 SCOTT WESLEY BROWN 5 MICHAEL CARD	KNLB/Phoenix, AZ PD: Faron Echols 1 MERCYME 1 DAVID PHELPS	WUGN/Saginaw, MI PD/MD: Peter Brooks 4 MICHAEL CARD	WOLW/Traverse City, MI PD/MD: Patrick Greene 11 JOSH BATES 10 DAY ONE	19 Total Reporters	WVCF/Bridgeport, CT			



JACKIE MADRIGAL
jmadrigal@radioandrecords.com

Súper Estrella: On the Cutting Edge

How the station interacts with its audience

Ever tried to learn how to use a new gadget and been discouraged because you just didn't get it? Then in comes an 8-year-old to show you how to use it. It's frustrating and embarrassing, but it happens because today's kids have grown up in the age of technology.

KSSE (Súper Estrella)/Los Angeles targets a young, hip and often bilingual audience. This younger audience is more tech-savvy, so we wanted to find out what Súper Estrella is doing to address its needs and demands. Súper Estrella and KLYY (Oye)/Los Angeles Promotions & Marketing Director Armando Guerrero gave us the rundown.

R&R: Súper Estrella targets a younger, more technologically savvy audience. Tell us about the station's website and what you want the user to get out of it.

AG: We recognize that our audience is a lot younger, and, of all the Spanish-language stations, we are probably the most web-savvy. We've got an interactive user database of about 42,000 people.

What I mean by interactive user database is that we have an interactive game for our audience, where they log on and put in keywords to get points to win things, like tickets to Reventón or other concerts. We are always doing online marketing, and it's worked really well for us.

We always do presales. We did a presale for our listeners' club for RBD's concert and sold all of the floor tickets. Same thing goes for Reventón. We sell 4,000 to 5,000 tickets in presales just to our listening database. Our audience is very web-savvy.

If we do something on the morning show, by 11am it's on our website. So the next day, when morning hosts Yssac and Serralde talk about something on the website, it is there. When we're doing a promotion, if you go on the website, everything is there. It's a visual representation of what the station is.

R&R: Where is the website going next?

AG: With digital radio coming in, you are seeing radio stations with subformats. That's kind of what we're looking at right now, but with our website. We don't currently stream the station on our website, but it's something we're looking to do.

And we're not only looking at streaming the station, but also at having an alternate version of Súper Estrella with music that you wouldn't hear in the station's regular rotation.

R&R: What kind of music are you considering for this Internet station?

AG: We're still doing internal research on it, but we think it's a really good testing ground for new music. What you will see is a format that is very similar to Súper Estrella, but with newer music, stuff that may not be played right away on the terrestrial station.

R&R: Is the Internet channel eventually going to be an HD channel?

AG: We're looking into that.

R&R: Will the listeners be able to weigh in on or give their opinions of the music?

AG: That's one of the things we're looking at with Socio Súper Estrella, our listeners' club. One of the options available to us is to do song research with our listener database. That's what we're working on right now. There is already a back-end built, and it's just a matter of testing it a little more and putting it into use.

We want to have our club members go to our website, listen to clips of 30 songs and rate them. You'll see that on the site within the next month or two.

R&R: Will Súper Estrella start streaming soon?

AG: Streaming the terrestrial station is a bit more difficult. We were doing it, but we had to take it off because of the fees we have to pay. Now we have to pay a different service to rip out the commercials, since that was the problem before. We're looking at different options and trying to figure out which is most cost-effective for us.

R&R: Your website is very clean and simple. It's not so full of links and buttons that

"We recognize that our audience is a lot younger, and, of all the Spanish-language stations, we are probably the most web-savvy."



ALWAYS A WINNER Dominican superstar Juan Luis Guerra was honored at the 13th annual BMI Latin Awards recently. Seen here (l-r) are BMI President/CEO Del Bryant, Guerra and BMI SVP/Writer-Publisher Relations Phil Graham.

the user becomes overwhelmed trying to find what she is looking for.

AG: If you go on our website right now, the first thing you see is Julieta Venegas, Juanes and the concert animation. The first thing you get is what we are. That's the first impression we want: We want you to know where you are and what we are.

It is very clean because you don't want people to spend too much time reading. They're there for pictures and to see what's going on. We wanted to make it as easy as possible for you to get the information that you want.

R&R: That probably encourages interaction.

AG: Absolutely. If you look at the website Alexa.com, you can see ratings for every website. If you type in "yahoo.com," it tells you that it's the No. 1 website in the world. You can see that www.superestrella.com ranks No. 270,461, which seems really low, but if you compare it to every other radio-station website in Los Angeles, it's not too bad. Lots of other stations rank lower.

We're doing a pretty good job, and we recognize the value of the website — so much so, we have three full-time people doing it.

R&R: Are you doing any other promotions linked to technology in order to interact with your young audience? Are you giving away iPods, computers or cell phones?

AG: I have consciously steered away from giving away iPods. It seems that everyone owns one and they are alternatives to radio, so I won't be giving any away. I'm leaning more toward interacting and marketing through text messaging. We're looking at different ways of doing that. Maybe the DJ asks a question on the air and people can vote through their phones.

Everybody has a phone and can text message, so I think that's the next big thing for us. That's what is going to keep radio alive and what will separate us from satellite radio, that we have that direct interaction with people. When our DJs are out on the street, the audience feels like it knows them because radio creates that kind of bond with people.

As far as prizes, we give away some

"We're not only looking at streaming the station, but also at having an alternate version of Súper Estrella with music that you wouldn't hear in the station's regular rotation."

amazing stuff through the Socio Súper Estrella club. We just auctioned off a guitar autographed by all of RBD's members. We auctioned off a meet-and-greet with Kumbia Kings, front-row tickets to the Tres Voces concert, etc. We're auctioning off great items that you can't buy or win on-air.

R&R: What about live chats with the station's personalities or artists who stop by?

AG: The reason we have never incorporated chats into the website is that you have to have someone sit there and monitor the chats. There are too many bad people out there. You see it all the time, people luring kids. There are too many things that can go wrong with a chat room, and we don't want to go down that road.

The two things we stay away from are message boards and chat rooms. We want interaction, but we also want to be able to control it as much as we can.

R&R: Is Latin radio on par with English-language radio when it comes to using technology?

AG: If you look at other general-market stations in Los Angeles, we're pretty much on par with them. Súper Estrella is on the cutting edge of technology. Other stations have listener programs, but we had one way before they did.

We've always pushed the envelope on what we should do. Our listeners get it. They are online, and they understand how to use the web. It is a savvy audience.

Yahir

no te apartes de mí

Edición Amigos

"First, 'No Te Apartes De Mi'...

Now 'Detalles' ... Yahir is in his element".

Jose A. Santos, KLVE Program Director, Los Angeles

"Sin duda, la mejor

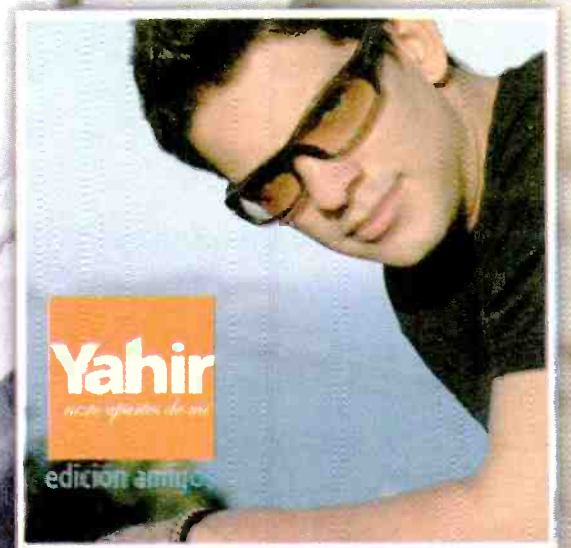
interpretación de Yahir. Excelente CD."

Libia Souza, XLTN Program Director, San Diego

Tribute to the Brazilian legend Roberto Carlos, including the hits "No te apartes de mí" and "Detalles" plus the new single "Amiga", duet with Yuridia

www.warnermusiclatina.com

www.yahirweb.com.mx



"Detalles"

Spins @ Spanish Contemporary:

KLVE/Los Angeles	WRMA/Miami	WAMR/Miami	XLTN/San Diego,
WRMD/Tampa	KCNL/San Jose	WEDJ/Indianapolis	WFNO/New Orleans
XAVO/McAllen/Brnsville	KNVO/McAllen/Brnsville	KMMM/Fresno	XHPX/EI Paso
KPSL/Bakersfield			

Spins @ Tropical: WJWP/Puerto Rico, WYUU/Tampa Spins @ Regional Mexican: WYMY/Raleigh

**Triple Platinum
in Mexico**

**Sales over
350,000 copies**

**In Stores
April 25, 2006**

"No Te Apartes De Mi"

Spins @ Spanish Contemporary:

WPAT/New York	KLVE/Los Angeles	KLVE/Los Angeles	WVVA/Atlanta	WAMR/Miami	WRMA/Miami
KDVA/Phoenix	XLTN/San Diego	WRMD/Tampa	KJMN/Denver	KRRE/Sacramento	KRRN/Las Vegas
KCNL/San Jose	WEDJ/Indianapolis	WFNO/New Orleans	KNVO/McAllen/Brnsville	XAVO/McAllen/Brnsville	KMMM/Fresno
KFZY/Albuquerque	XHPX/EI Paso	KVSE/EI Paso	KPSL/Bakersfield		

Spins @ Regional Mexican: WYMY/Raleigh, WAZS/Charleston, SC, KXSS/Santa Rosa, CA Spins @ Tropical: WHOL/Allentown



LATIN FORMATS



See Them Live

April

- 21 **Pepe Aguilar**, Pala Casino, Pala, CA
- 21 **La Kalle's Spring Bling Blineo f/Daddy Yankee**, Nassau Coliseum, Uniondale, NY
- 21 **Lupillo Rivera**, AVA, Tucson
- 21 **Willy Chirino**, Bongo's, Miami
- 22 **Pepe Aguilar**, Embarcadero Marena Park South, San Diego
- 22 **Cojunto Primavera, Pesado, S. Dinamita & Isabela**, Silver Spurs Arena at Osceola Heritage Park, Kissimmee, FL
- 22 **Kumbia Kings**, Cal Expo, Sacramento
- 23 **Kumbia Kings**, HP Pavilion, San Jose
- 23 **Los Tigres Del Norte**, Omaha Music Hall, Omaha
- 24 **Akwid**, Cal State Northridge, Northridge, CA
- 26-27 **Yerba Buena**, SOB's, New York
- 28 **RBD**, AT&T Center, San Antonio
- 29 **RBD**, Pizza Hut Park, Frisco, TX
- 29 **Gilberto Santa Rosa**, Pantages Theater, Los Angeles
- 30 **Aterciopelados & Enanitos Verdes**, Grove of Anaheim, Anaheim, CA

May

- 1 **Panteón Rococó**, JC Fandango's, Anaheim, CA
- 3 **Aterciopelados**, House of Blues, San Diego
- 5 **Oscar D'León**, James L. Knight Center, Miami
- 5 **Sin Bandera**, Mexican Heritage Plaza, San Jose
- 6 **Juanes**, Val Air Ballroom, West Des Moines, IA
- 7 **RBD**, Tacoma Dome, Tacoma, WA
- 10 **III Niño**, Avalon, New York
- 11 **III Niño**, Axis, Boston
- 12 **Sin Bandera**, Gibson Amphitheater, Los Angeles
- 12 **III Niño**, NorVa, Norfolk
- 13 **Ana Gabriel**, DAR Constitution Hall, Washington, DC
- 13 **La Secta AllStar**, House of Blues, Orlando
- 13 **Moenia**, Club Maya, Rosarito Beach, Baja California Norte, Mexico
- 13 **III Niño**, Roxy, Atlanta
- 13 **Vicente Fernández**, Cow Palace, San Francisco
- 13 **Sin Bandera**, Dodge Theater, Phoenix
- 14 **III Niño**, House of Blues, Orlando
- 14 **Emmanuel**, El Torreón, Kansas City
- 15 **Eddie Palmieri**, SOB's, New York
- 16 **III Niño**, State Theater, St. Petersburg, FL
- 17 **III Niño**, House of Blues, New Orleans
- 17 **Reik**, House of Blues, Los Angeles
- 19 **Kumbia Kings**, Gibson Amphitheater, Los Angeles
- 19 **RBD**, Allstate Arena, Chicago
- 19 **Pepe Aguilar**, American Bank Center, Corpus Christi, TX
- 19 **Intocable**, Saloon Fantasia, Albuquerque
- 20 **Kumbia Kings**, Coors Amphitheater, Denver
- 20 **Intocable**, Magness Arena, Denver
- 21 **Kumbia Kings**, E Center, Salt Lake City
- 21 **Intocable**, E Center, Salt Lake City
- 26 **Intocable**, Portland Expo Center, Portland, OR
- 27 **Intocable**, Qwest Center, Seattle
- 28 **Kumbia Kings**, Smirnoff Center, Dallas
- 28 **Intocable**, Toppenish Fairgrounds, Toppenish, WA

R&R Going For Adds

CONTEMPORARY

DEL CASTILLO Este Amor (*Smilin' Castle/Seven Rivers*)

GRUPO FUEGO Muévelo (*EsNtion*)

LA TIRA El Corillo (*EsNtion*)

VICTOR MANUELLE f/YURIDIA Nuestro Amor Se Ha Vuelto Ayer (*Sony BMG*)

REGIONAL MEXICAN

CHELIN ORTIZ Necesito Un Amor (*Sony BMG Norte*)

DEL CASTILLO Este Amor (*Smilin' Castle/Seven Rivers*)

TROPICAL

GRUPO FUEGO Muévelo (*EsNtion*)

KIULDRET f/N'KLABE Regresa A Mí (*Sony BMG*)

LA TIRA El Corillo (*EsNtion*)

OLGA TAÑÓN Desde Que Llegaste A Mí (*Sony BMG*)

ORQUESTA GUAYACAN Ay Amor, Cuando Hablan Las Miradas (*Sony BMG*)

VICTOR MANUELLE Nuestro Amor Se Ha Vuelto Ayer (*Sony BMG*)

ROCK/ALTERNATIVE

DEL CASTILLO Este Amor (*Smilin' Castle/Seven Rivers*)

LATIN URBAN

GRUPO FUEGO Muévelo (*EsNtion*)

¡Qué Pasa Radio!

On the Regional Mexican chart, Alicia Villarreal's "Insensible a Ti" (Universal M.L.) moves up five positions, to No. 10; Grupo Montéz De Durango's "Adiós a Mi Amante" (Edimonsa/Disa) is also up five, to No. 14; and Los Rieleros Del Norte's "Voy a Llorar por Ti" (Fonovisa) is up six, to No. 21. There are four new entries to the chart: Patrulla 81's "Payaso Loco" (Disa), at No. 17; Intocable's "Alguien Te Va a Hacer Llorar" (EMI Televisa), at No. 23; Duelo's "Porque Te Marchas" (Univision), at No. 27; and La Arrolladora Banda El Limón's "Compárame" (Edimonsa/Disa), at No. 30.

Ricardo Arjona's "Pingüinos en la Cama" (Sony BMG) is up five spots, landing at No. 13 on the Contemporary chart. Ricky Martin's "It's Alright" (Columbia) is up six, to No. 17, while Jeremia's "Uno y Uno" (Universal M.L.) is up four, to No. 20. There are two new entries to the chart: Julieta Venega's "Me Voy" (Sony BMG), at No. 22, and Ana Gabriel's "Sin Tu Amor" (EMI Televisa), at No. 30.

Andy Montañez's "Se Le Ve," f/Daddy Yankee, (SGZ/Univision) has knocked Marc Anthony out of the No. 1 position on the Tropical chart. Rakim y Ken-Y's "Down" (Universal M.L.) is up four, to No. 6; and Andy Andy's "A Quién Le Importa" (UBO/Wepa) is still strong, moving up two positions, to No. 15. There are three new entries to the chart: Victor Manuel's "Nuestro Amor Se Ha Vuelto Ayer" (Sony BMG), at No. 17; Olga Tañón's "Desde Que Llegaste a Mí" (Sony BMG), at No. 26; and Charlie Cruz f/Angel & Khriz's "Déjala Que Baile" (SGZ/Univision), at No. 30.

At Latin Urban, Sean Paul's "Temperature" (VP/Atlantic) is up four positions, to No. 9; Ivy Queen's "Libertad" (La Calle) is up five, to No. 16; Wisin & Yandel f/Bone Thugs-N-Harmony's "Wanna Ride" (Machete/Universal Republic) is up nine, to No. 18; and N.O.R.E. f/Big Mato, Nina Sky, Fat Joe, Pit Bull, Chingo Bling, Lumidee & Negra's (LDA) "Más Maíz" is up seven, to No. 23. There are two new entries: India f/Checa's "Soy Diferente" (SGZ/Univision), at No. 27, and T-Pain f/Mike Jones' "I'm N Luv (Wit a Stripper)" (Jive/Zomba Label Group), at No. 29.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 **Alborada**
- 2 **Bailando Por Un Sueño**
- 3 **Barrera De Amor**
- 4 **Cine Especial**
- 5 **Aquí Y Ahora**
- 6 **Don Francisco Presenta Peregrina**
- 7 **Ver Para Creer**
- 8 **Cristina**
- 9 **Sábado Gigante**

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 **American Idol (Tues.)**
- 2 **House**
- 3 **American Idol (Weds.)**
- 4 **ABC Premiere event (4/10)**
- 5 **ABC Premiere event (4/11)**
- 6 **WWE Smackdown!**
- 7 **Desperate Housewives**
- 8 **CSI: Miami**
- 9 **Prison Break**
- 10 **CSI**

April 10-16. Hispanics 2+. Source: Nielsen Media Research

April 21, 2006

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	CONJUNTO PRIMAVERA Algo De Mí (Fonovisa)	1357	+28	13	44/0
	2	LOS TIGRES DEL NORTE Señor Locutor (Fonovisa)	1350	+42	10	46/0
	3	MARIANO BARBA Aliado Del Tiempo (Three Sound)	941	+14	5	36/0
	4	ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision)	937	+20	25	42/1
	5	JENNI RIVERA De Contrabando (Fonovisa)	885	-96	12	40/0
	6	EL CHAPO DE SINALOA Para Que Regreses (Disa)	868	+30	13	37/0
	7	CONTROL Viva El Amor (Univision)	848	-69	6	41/2
	8	BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	821	+97	13	36/2
	9	K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir (Edimonsa/Disa)	765	-55	28	42/0
	10	ALICIA VILLARREAL Insensible A Ti (Universal)	646	+96	3	28/5
	11	LOS HOROSCOPOS DE DURANGO Cambiemos Los Papeles (Edimonsa/Disa)	640	-1	7	32/2
	12	INTOCABLE Contra Viento Y Marea (EMI Televisa)	622	-11	13	35/0
	13	GRUPO MONTEZ DE DURANGO Lágrimas Tontas (Edimonsa/Disa)	608	-76	24	33/1
	14	GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	549	+126	2	27/3
	15	ALEGRES DE LA SIERRA Duele El Amor (Viva Music)	539	+22	3	28/1
	16	PESADO Tu Sombra (Warner M.L.)	538	+98	7	28/1
Debut	17	PATRULLA 81 Payaso Loco (Disa)	487	+212	1	25/4
	18	BANDA EL RECODO Hay Amor (Fonovisa)	486	+2	10	30/2
	19	DIANA REYES Como Una Mariposa (Universal)	486	-81	12	28/1
	20	ANAIS f/ALACRANES MUSICAL Lo Que Son Las Cosas (Univision)	485	-94	2	24/0
	21	LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	468	+107	2	26/3
	22	EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision)	418	+69	2	22/1
Debut	23	INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	393	+93	1	14/2
	24	SERGIO VEGA "EL SHAKA" Muchachita De Ojos Tristes (Sony BMG Norte)	390	+15	5	22/1
	25	EL PODER DEL NORTE La Otra (Disa)	386	-12	8	20/0
	26	LOS ORIGINALES DE SAN JUAN La Troca Del Moño Negro (EMI Televisa)	384	+4	3	19/1
Debut	27	DUELO Porque No Te Marchas (Univision)	379	+46	1	16/0
	28	MARCO ANTONIO SOLIS Cuatro Meses (Fonovisa)	377	-14	6	22/0
	29	LOS HURACANES DEL NORTE Ya Vez (Es Difícil Olvidarnos) (Univision)	367	-41	10	27/2
Debut	30	LA ARROLLADORA BANDA EL LIMON Compárame (Edimonsa/Disa)	363	+60	1	23/3

52 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 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa)	456	K-PAZ DE LA SIERRA Mi Credo (Edimonsa/Disa)	323
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	449	PESADO A Chillar A Otra Parte (Warner M.L.)	302
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Televisa)	372	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	277
PATRULLA 81 Eres Divina (Disa)	359	LOS HOROSCOPOS DE DURANGO Oiga (Edimonsa/Disa)	261
		LOS DIFERENTES DE LA SIERRA Camaleón (Disa)	247
		GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	245

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
EZEQUIEL PEÑA... Terco Pero Sabroso (Fonovisa)	8
ALICIA VILLARREAL Insensible A Ti (Universal)	5
GRUPO BRYNDIS Deja Que (Disa)	5
LUPILLO RIVERA Ando Borracho (Universal)	5
PATRULLA 81 Payaso Loco (Disa)	4
KUMBIA KINGS Pachuco (EMI Televisa)	4
RBD Aún Hay Algo (EMI Televisa)	4
CHRISTIAN CASTRO Sin Tu Amor (Universal)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PATRULLA 81 Payaso Loco (Disa)	+212
KUMBIA KINGS Pachuco (EMI Televisa)	+173
EZEQUIEL PEÑA... Terco Pero Sabroso (Fonovisa)	+139
GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa)	+126
LOS RIELEROS DEL NORTE Voy A Llorar Por Ti (Fonovisa)	+107
PESADO Tu Sombra (Warner M.L.)	+98
BETO Y SUS CANARIOS Pensando En Ti (Edimonsa/Disa)	+97
ALICIA VILLARREAL Insensible A Ti (Universal)	+96
INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa)	+93
GRUPO BRYNDIS Deja Que (Disa)	+83

NEW & ACTIVE

LIDIA AVILA Cada Vez (Fonovisa) Total Plays: 349, Total Stations: 19, Adds: 2
VALENTIN ELIZALDE Cómo Me Duele (Universal) Total Plays: 341, Total Stations: 19, Adds: 3
RAMON AYALA ... Mi Tonto Corazón (Freddie) Total Plays: 328, Total Stations: 19, Adds: 2
GRUPO BRYNDIS Deja Que (Disa) Total Plays: 327, Total Stations: 17, Adds: 5
KUMBIA KINGS Pachuco (EMI Televisa) Total Plays: 327, Total Stations: 13, Adds: 4
GRACIELA BELTRAN No Me Pregunten Por El (Univision) Total Plays: 282, Total Stations: 15, Adds: 2
EZEQUIEL PEÑA... Terco Pero Sabroso (Fonovisa) Total Plays: 258, Total Stations: 14, Adds: 8
DJ KANE Es Tan Bello (EMI Televisa) Total Plays: 246, Total Stations: 14, Adds: 1

Songs ranked by total plays

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



- ▶ The single, "El Corillo", was featured as the soundtrack for the 2005 Puerto Rican Day Parade in Chicago and the video was aired on Telemundo (Nationally) and NBC (Regionally).
- ▶ Video sponsored in part by Stolli Vodka and Casa Puertoricanas
- ▶ "El Corillo" (Remix) by DJ Raphael "Lego" Rodriguez is currently charting nationally!!

Contact: Bill McCormick, Label Manager 773.384.6472 billmccormick@asntion.com

April 21, 2006

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES Lo Que Me Gusta A Mí (Universal)	570	-13	15	20/0
2	2	CHAYANNE Te Echo De Menos (Sony BMG)	553	+20	12	19/0
4	3	SIN BANDERA Que Me Alcance La Vida (Sony BMG)	480	+19	7	18/2
7	4	ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	478	+54	4	16/1
5	5	LUIS FONSI Por Una Mujer (Universal)	454	+23	9	14/0
3	6	LAURA PAUSINI Como Si No Nos Hubiéramos Amado (Warner M.L.)	431	-42	17	19/0
9	7	RBD Aún Hay Algo (EMI Televisa)	429	+33	8	15/0
6	8	REIK Que Vida La Mía (Sony BMG)	427	+1	12	16/1
8	9	SHAKIRA Día De Enero (Epic)	401	-17	13	15/0
10	10	LA OREJA DE VAN GOGH Muñeca De Trapo (Sony BMG)	369	+9	4	14/2
11	11	YURIDIA Angel (Sony BMG)	353	+2	17	20/0
14	12	EL SUEÑO DE MORFEO Ojos De Cielo (Warner M.L.)	343	+9	11	14/2
18	13	RICARDO ARJONA Pingüinos En La Cama (Sony BMG)	336	+50	7	13/2
16	14	CAMILA Abrázame (Sony BMG)	332	+5	6	15/1
15	15	ANAIS Lo Que Son Las Cosas (Univision)	324	-3	2	13/1
12	16	LA 5A. ESTACION Perdición (Sony BMG)	297	-52	11	10/0
23	17	RICKY MARTIN It's Alright (Columbia)	280	+56	5	9/0
21	18	NOELIA Cómo Duele (Barrera De Amor) (EMI Televisa)	272	+15	5	11/0
17	19	CHRISTIAN CASTRO Sin Tu Amor (Universal)	269	-53	11	18/1
24	20	JEREMIAS Uno Y Uno (Universal)	262	+38	4	9/1
22	21	BELANOVA Me Pregunto (Universal)	254	+9	5	9/0
Debut	22	JULIETA VENEGAS Me Voy (Sony BMG)	227	+133	1	10/4
20	23	THALIA Seducción (EMI Televisa)	212	-50	13	12/0
25	24	INTOCABLE Contra Viento Y Marea (EMI Televisa)	200	-21	12	13/0
29	25	ALEJANDRO FERNANDEZ Qué Voy A Hacer Con Mi Amor (Sony BMG)	197	+2	19	13/0
27	26	MIRANDA Don (EMI Televisa)	195	-15	17	10/0
26	27	YAHIR Detalles (Warner M.L.)	194	-25	3	7/0
28	28	LUIS MIGUEL Si Te Perdiera (Warner M.L.)	189	-9	3	9/0
30	29	RBD Sálvame (EMI Televisa)	185	-4	8	11/0
Debut	30	ANA GABRIEL Sin Tu Amor (EMI Televisa)	172	+26	1	8/1

22 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2006, Arbitron Inc., © 2006 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
SIN BANDERA Suelta Mi Mano (Sony BMG)	311	YAHIR No Te Apartes De Mí (Warner M.L.)	223
RBD Nuestro Amor (EMI Televisa)	310	LA 5A. ESTACION Daria (Sony BMG)	214
REIK Noviembre Sin Ti (Sony BMG)	295	CHAYANNE No Te Preocupes Por Mí (Sony BMG)	193
SHAKIRA No (Epic)	237	RBD Sólo Quédate En Silencio (EMI Televisa)	188
		LA 5A. ESTACION Algo Más (Sony BMG)	180
		SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)	179

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JULIETA VENEGAS Me Voy (Sony BMG)	4
ENTRE 3 Guitarras En Mi Corazón (Mock & Roll)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JULIETA VENEGAS Me Voy (Sony BMG)	+133
ENTRE 3 Guitarras En Mi Corazón (Mock & Roll)	+68
RICKY MARTIN It's Alright (Columbia)	+56
ALEJANDRA GUZMAN Volveré A Amar (Sony BMG)	+54
VICTOR MANUELLE... Nuestro Amor Se Ha... (Sony BMG)	+54
RICARDO ARJONA Pingüinos En La Cama (Sony BMG)	+50
JEREMIAS Uno Y Uno (Universal)	+38
COTI Antes Que Ver El Sol (Universal)	+37
KUMBIA KINGS Pachuco (EMI Televisa)	+37
RBD Este Corazón (EMI Televisa)	+36

NEW & ACTIVE

SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	Total Plays: 161, Total Stations: 5, Adds: 0
RBD Este Corazón (EMI Televisa)	Total Plays: 158, Total Stations: 5, Adds: 0
JAMES BLUNT You're Beautiful (Custard/Atlantic)	Total Plays: 127, Total Stations: 5, Adds: 1
LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.)	Total Plays: 116, Total Stations: 3, Adds: 0
AVENTURA f/OON OMAR Ella Y Yo (Premium)	Total Plays: 112, Total Stations: 5, Adds: 0
ANA BARBARA No Es Brujería (Fonovisa)	Total Plays: 108, Total Stations: 5, Adds: 2
CONJUNTO PRIMAVERA Algo De Mí (Fonovisa)	Total Plays: 87, Total Stations: 3, Adds: 0

Songs ranked by total plays

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

ROCK/ALTERNATIVE

TW	ARTIST TITLE LABEL(S)
1	LOS BUNKERS Lluve Sobre La Ciudad (Nacional)
2	PINKER TONES Sonido Total (Nacional)
3	RATA BLANCA Aún Estás En Mis Sueños (Delanuca)
4	BABASONICOS Carismático (Universal)
5	MEXICAN INSTITUTE OF SOUND Mirando A Las Muchachas (Nacional)
6	MIRANDA Don (EMI Televisa)
7	HUMMERSQUEAL Buick A Monterrey (SourPop)
8	BABASONICOS Yegua (Universal)
9	SPIGGA People Of The Sun (El Relámpago Música/Supermercado23/V&J)
10	CABULA Heroína (Independent Love/V&J)
11	PISTOLERA Siempre Hay Algo (Independiente)
12	BERSUIT VERGARABAT Madre Hay Una Sola (Universal)
13	SI SEÑOR Verano Del 96 (VeneMusic)
14	AMARAL Marta, Sebas, Guille Y Los Demas (EMI Televisa)
15	MAGO DE OZ La Posada De Los Muertos (Warner M.L.)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 11 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST TITLE LABEL(S)
1	MICHAEL STUART Mayor Que Yo (Machete Music)
2	JZABEHL Naughty Boys (March/Sony BMG)
3	IVY QUEEN Libertad (La Calle)
4	FRANK REYES Princesa (J&N)
5	CALLE 13 Atrévete - Te (Sony BMG)
6	TITO ROJAS Si Me Faltas Tú (MP)
7	MONCHY & ALEXANDRA No Es Una Novela (J&N)
8	BANDA GORDA A Las Mujeres Hay Que Mantenerlas Contentas (MP)
9	CHANTAL CHAMANDY You Want Me (Ninemuse Entertainment)
10	PUERTO RICAN POWER Se Ven Bonitas (J&N)
11	E'REAL Esta Noche (Cutting)
12	LIMI-T 21 A La Nena Le Gusta (Univision)
13	N'KLABE f/VICTOR MANUELLE Evitaré (Sony BMG)
14	GILBERTO SANTA ROSA Por La Herida De Un Amor (Sony BMG)
15	ORQUESTA GUAYACAN Ay Amor, Cuando Hablan Las Miradas (Sony BMG)

Songs ranked by total number of points. 22 Record Pool reporters.

April 21, 2006

TROPICAL TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	A. MONTAÑEZ f/D. YANKEE Se Le Ve (SGZ/Univision)	294	+34	5	13/0
1	2	MARC ANTHONY Tu Amor Me Hace Bien (Sony BMG)	281	-9	26	12/0
5	3	MONCHY & ALEXANDRA No Es Una Novela (J&N)	186	+4	5	10/0
3	4	WISIN & YANDEL Llamé Pa' Verte (Machete Music)	184	-24	23	9/0
6	5	N'KLABE f/VICTOR MANUELLE Evitaré (Sony BMG)	182	+7	10	11/0
10	6	RAKIM Y KEN-Y Down (Universal)	179	+22	5	8/0
4	7	MICHAEL STUART Mayor Que Yo (Machete Music)	179	-24	13	9/0
11	8	AVENTURA Un Beso (Premium)	174	+19	23	8/0
16	9	DADDY YANKEE Machucando (El Cartel/Interscope)	165	+33	7	8/0
12	10	GILBERTO SANTA ROSA Por La Herida... (Sony BMG)	164	+11	10	10/0
13	11	N'KLABE Amor De Una Noche (Sony BMG)	156	+3	32	11/0
9	12	JUANES Lo Que Me Gusta A Mí (Universal)	151	-10	12	8/0
8	13	LIMI-T 21 El Baile Pegao (Univision)	147	-16	8	6/0
14	14	FRANK REYES Princesa (J&N)	141	0	14	9/0
17	15	ANDY ANDY A Quién Le Importa (Urban Box Office/Wepa)	133	+7	18	10/0
15	16	ANAIS Lo Que Son Las Cosas (Univision)	127	-5	2	8/0
Debut	17	VICTOR MANUELLE Nuestro Amor Se... (Sony BMG)	124	+124	1	8/8
18	18	INDIA f/CHEKA Soy Diferente (SGZ/Univision)	122	+3	17	8/1
20	19	TITO "EL BAMBINO" Caile (EMI Televisa)	120	+19	4	5/0
21	20	LUIS FONSI Por Una Mujer (Universal)	115	+16	5	6/1
19	21	CALLE 13 Atrévete - Te (Sony BMG)	105	-1	13	7/0
23	22	WISIN & YANDEL... Noche De Sexo (Machete Music)	102	+11	5	5/0
22	23	TITO NIEVES Si Yo Fuera El (SGZ/Univision)	93	+1	11	8/0
24	24	JOSEPH FONSECA Por Tu Amor (Karen)	89	-1	19	6/0
25	25	PUERTO RICAN POWER Se Ven Bonitas (J&N)	80	-5	2	5/0
Debut	26	OLGA TAÑON Desde Que Llegaste A Mí (Sony BMG)	71	+3	1	3/0
26	27	JZABEHL Naughty Boys (March/Sony BMG)	71	-6	2	4/0
-	28	ANTONY SANTOS Lloro (Descarga Production)	68	+3	11	4/0
27	29	H. "EL FATHER"... No Hay Nadie (Gold Star/Machete Music)	66	-10	12	4/0
Debut	30	C. CRUZ f/ANGEL & KHRIZ Déjala Que Baile (SGZ/Univision)	62	+16	1	2/1

14 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15. If after 20 weeks, the record is not in the top 15 and has two consecutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

ORQUESTA GUAYACAN Ay Amor, Cuando... (Sony BMG)
Total Plays: 60, Total Stations: 2, Adds: 0

SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)
Total Plays: 56, Total Stations: 3, Adds: 0

ADOLESCENT'S ORQUESTA Ponte Pila (Korta)
Total Plays: 47, Total Stations: 2, Adds: 0

ANA BARBARA No Es Brujería (Fonovisa)
Total Plays: 46, Total Stations: 2, Adds: 1

RBD Nuestro Amor (EMI Televisa)
Total Plays: 42, Total Stations: 3, Adds: 0

GRUPO MANIA Escucha El Mío (Universal)
Total Plays: 41, Total Stations: 3, Adds: 0

TITO ROJAS Si Me Faltas Tú (MP)
Total Plays: 39, Total Stations: 4, Adds: 1

Songs ranked by total plays

LATIN URBAN TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	DADDY YANKEE Rompe (El Cartel/Interscope)	785	-5	21	13/0
3	2	SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic)	770	+112	7	12/0
2	3	WISIN & YANDEL Llamé Pa' Verte (Machete Music)	665	-37	21	14/0
4	4	DADDY YANKEE Machucando (El Cartel/Interscope)	562	+23	8	13/2
5	5	VOLTIO... Chuán Cuín Chunfity (White Lion/Sony Urban/Epic)	531	+11	15	13/0
7	6	AVENTURA Un Beso (Premium)	526	+13	15	9/0
6	7	WISIN & YANDEL... Noche De Sexo (Machete Music)	517	+1	11	13/0
11	8	KMW Diamond Girl (Balboa)	506	+34	9	13/0
13	9	SEAN PAUL Temperature (VP/Atlantic)	498	+67	4	12/1
8	10	AVENTURA f/DON OMAR Ella Y Yo (Premium)	498	-15	21	14/0
9	11	ANGEL & KHRIZ Ven Báilalo (MVP/Machete Music)	491	-17	21	13/0
10	12	LUNY TUNES... Mayor Que Yo (Mas Flow/Machete Music)	488	+5	21	14/0
12	13	RAKIM Y KEN-Y Down (Universal)	472	+38	5	12/3
14	14	CALLE 13 Atrévete - Te (Sony BMG)	454	+55	7	11/1
15	15	TITO "EL BAMBINO" Caile (EMI Televisa)	440	+62	4	11/0
21	16	IVY QUEEN Libertad (La Calle)	328	+50	10	7/0
17	17	XTREME Te Extraño (SGZ)	310	-22	19	8/0
27	18	WISIN... Wanna Ride (Machete Music/Universal Republic)	299	+52	2	11/2
23	19	YAGA & MACKIE f/NINA SKY Bailando (La Calle)	270	+1	16	11/1
25	20	ZION & LENNOX Doncella (Sony BMG)	234	-20	21	12/0
22	21	H. "EL FATHER"... No Hay Nadie (Gold Star/Machete Music)	224	-49	6	9/0
16	22	ANAIS Lo Que Son Las Cosas (Univision)	220	-125	2	9/2
30	23	N.O.R.E.... Más Maiz (Millitainment/Roc-La-Familia/IDJMG)	219	+1	3	8/0
-	24	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)	206	-5	20	13/0
26	25	LUNY TUNES... Te He Querido... (Mas Flow/Machete Music)	205	-44	17	10/0
-	26	BEYONCE' Check On It (Sony Urban/Columbia)	192	-21	2	12/0
Debut	27	INDIA f/CHEKA Soy Diferente (SGZ/Univision)	180	+18	1	7/1
29	28	NELLY Grillz (Derry/Fo' Reel/Universal)	174	-49	5	9/0
Debut	29	T-PAIN f/MIKE JONES I'm N Luv... (Live/Zomba Label Group)	164	-1	1	6/0
-	30	MASTER JOE & OG BLACK Mil Amores (Ole Music)	163	+1	17	10/0

14 Latin Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/9-4/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.) © 2006 Radio & Records.

NEW & ACTIVE

BUBBA SPARXXX... Ms. New Booty (Purple Ribbon/Virgin)
Total Plays: 155, Total Stations: 6, Adds: 0

VOLTIO f/NOTCH Chévere (White Lion/Sony Urban/Epic)
Total Plays: 126, Total Stations: 4, Adds: 0

RBD Nuestro Amor (EMI Televisa)
Total Plays: 120, Total Stations: 6, Adds: 1

YAGA & MACKIE f/TEGO CALDERON Fuego (Univision)
Total Plays: 118, Total Stations: 3, Adds: 1

MARVIN Back Up (Machete Music)
Total Plays: 106, Total Stations: 6, Adds: 1

TWISTA f/PITBULL Hit The Floor (Atlantic)
Total Plays: 95, Total Stations: 6, Adds: 0

E-40 Tell Me When To Go (Reprise/BME)
Total Plays: 91, Total Stations: 4, Adds: 2

MAGIC JUAN Mil Horas (Koch)
Total Plays: 90, Total Stations: 5, Adds: 1

Songs ranked by total plays

- Album produced by 3x Grammy Winner, Freddy Mendez
- Remixes produced by the Winner of the "PEPSI (Power 92) Best Unsigned Reggaeton Artist Contest" – DJ Papito Red
- Grupo Fuego is currently Touring US and Puerto Rico

Contact: Bill McCormick, Label Manager 773.384.6472 billmccormick@esntion.com



NATIONAL



Smart Jock Networks

Are you in possession of a killer Urban AC rolodex and contact list? If you're an on-air talent or producer that has some extra time and the ability to book A-list artists for interviews, we're looking for you. Contact Tony Colera at: (805) 937-0368 or send your brag sheet to: tony@smartjock.com. EOE

EAST

BROADCAST JOURNALIST

ABC News Radio is looking for a broadcast journalist who can tell stories in a compelling, creative and informative way. We are seeking candidates who can deliver short-form newscasts, long-form broadcasts and breaking news coverage. Candidates should be proficient in digital audio editing programs and skilled in using basic technology. Correspondents with a history of finding and reporting stories of interest to listeners and who want to work in our Washington, DC bureau with the potential to cover national stories are welcome to apply. Send a demo CD that captures the best of your anchor skills, breaking news abilities and feature story-telling talents to Robert Garcia, Bureau Chief, ABC News Radio, 1717 DeSales Street NW, Washington DC 20036. Only those candidates with 5 years on-air reporting/anchoring experience in a confident, lively style should apply. EEO.

NYT Radio Seeks News Director

Primary responsibility is to host the morning (5:30am-11:00am) news shift, currently on 96.3 FM WQXR, which includes assembling and voicing newscasts and other information segments. Minimum requirements: Bachelor's degree or equivalent experience, demonstrated skill as news presenter, excellent news judgment and writing skills. Send minimum 3 representative air checks along with résumé and cover letter to: NYTR News Director Search, Box RR, WQXR FM, 122 Fifth Avenue, New York, NY 10011. No phone calls or faxes. EOE

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EAST

Broadcast Operations Coordinator - NJ

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For more information or immediate consideration, please go to: www.dowjones.com/Careers/Careers.htm

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EOE

SOUTH

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POSITIONS SOUGHT

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I have 10 years satellite talk radio experience. I have the format no one else has. I've also been a police officer for 24 years. Topical conversation, caller driven, important issues of today, great list of guests, ratings winner. Will relocate. Call Dana: 1-(306) 842-7884.

Morning Pro on the loose—Major Market Air Personality of the Year nominee seeks morning drive. Pedigree resume, references and ratings. Bathes daily. Audio on site-<http://www.thebarrymichaels.com> or will overnight complete package. Confidentiality assured, auditions welcomed. Contact-michaels.inthemorning@yahoo.com. (4/21)

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East., 41st Floor, Los Angeles, CA 90067.

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Opportunities Advertising orders must be typed on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, or AMEX accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)** eight days prior to issue date. Address all ads to: R&R Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

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ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	jhoward@radioandrecords.com
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+PERSONALITY PLUS #PP-216, KHM/Sam Malone, KSCS/Terry Dorsey & Hawkeye, KIIS/Ryan Seacrest, Z100/Elvis Duran & Z Zoo \$13 CD.
+PERSONALITY PLUS #PP-215, KMYI/Jeff & Jer K SAN/Lamont & Tonelli, WPLJ/Scott & Todd, WRBQ/Mason Dixon & Bill Connolly. \$13 CD
+PERSONALITY PLUS #PP-214, WMMR/Preston & Steve, WRQX/Jack Diamond, WMGC/Jim Harper, WOGL/Ross Brittain. \$13 CD.
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GADGETS & GIZMOS

Get A Grip: The AlphaGrip AG-5 Keyboard

Looking for a change from a flat keyboard? There are lots of new gimmicks in keyboarding out there, but one of the most intriguing comes from AlphaGrip, which is just about ready to launch the new AG-5 handheld keyboard and trackball.

That's right, a handheld keyboard — but this is no little thumb-typing BlackBerry deal. The big (about six inches high by 5 3/4 inches wide), bat-shaped AG-5 is designed to be clutched with both hands while you type with just 42 keys — far fewer than a standard computer key-board's 90 or more.

The keys are arranged with 12 on the back of the device, controlled by the fingers, and an intimidating 30 keys (and a trackball) on the front of the keyboard and controlled by the thumbs. The idea here is that each of the keys on the back of the AG-5 serves multiple functions, controlled by "red shift" and "green shift" keys on the front of the keyboard.

For example, a single key controlled by the left index finger serves for the letters T and F and the numbers 1 and 3, depending on which shift key is pressed.



The keyboard layout matches 70% of the finger-letter combinations used in typing on a standard QWERTY keyboard, says the documentation, which may make it easier for touch typists to learn to use the AG-5. Whether those touch typists will be satisfied with their speed is another question: The inventors of the AG-5 claim to have achieved consistent typing speeds of about 50 words per minute, which isn't actually very fast, though it may be a step up for some hunt-and-peck typists.

The AG-5 requires, obviously, a completely different set of hand and arm motions than regular touch typing, but AlphaGrip makes no ergonomic claims for the device at all. So the best reason to make the change — and deal with the steep learning curve for a completely new approach to keyboarding — may be because typing on an AG-5 looks really cool, as indeed it does.

The AG-5 is nearly ready to ship and can be pre-ordered for \$99 from www.alphagrip.com.

— Brida Connolly

URBAN AC

Table with 2 columns: LW, TW. Lists top 30 URBAN AC songs including MARY J. BLIGE, ANTHONY HAMILTON, ISLEY BROTHERS f/R. ISLEY, HEATHER HEADLEY, BRIAN MCKNIGHT, KIRK FRANKLIN, JAMIE FOXX f/LUDACRIS, TEENA MARIE, NE-YO, ERIC BENET, MARIAH CAREY, URBAN MYSTIC, JEFF MAJORS f/KELLY PRICE, CHARLIE WILSON, ALICIA KEYS, KEYSHIA COLE, KEM, INDIA.ARIE, FLOETRY, RAHEEM DEVAUGHN, GOAPELE, KINDRED THE FAMILY SOUL, VAN HUNT, DONELL JONES, SHANICE, MARY MARY, CHRIS BROWN, PRINCE, TAMAR f/PRINCE, and MARIAH CAREY.

#1 MOST ADDED

CHARLIE WILSON No Words (Jive/Zomba Label Group)

#1 MOST INCREASED PLAYS

ERIC BENET Pretty Baby (Friday/Reprise/Warner Bros.)

TOP 5 NEW & ACTIVE

- RAY J One Wish (Knockout/Sanctuary)
HIL ST. SOUL Goodbye (Shanachie)
SANTANA f/ANTHONY HAMILTON Twisted (Arista/RMG)
LINA Smooth (Hidden Beach)
LEELA JAMES My Joy (Warner Bros.)

URBAN begins on Page 38.

COUNTRY

Table with 2 columns: LW, TW. Lists top 30 COUNTRY songs including RASCAL FLATTS, BON JOVI/W.J. NETTLES, TOBY KEITH, KEITH URBAN, JASON ALDEAN, BROOKS & DUNN, JACK INGRAM, FAITH HILL, BLAKE SHELTON, DIERKS BENTLEY, LEANN RIMES, TIM MCGRAW, JOE NICHOLS, GEORGE STRAIT, PHIL VASSAR, KEITH ANDERSON, BRAD PAISLEY, CRAIG MORGAN, KENNY CHESNEY, CARRIE UNDERWOOD, SHEDAISI, GARY ALLAN, GRETCHEN WILSON, LITTLE BIG TOWN, KENNY ROGERS, RODNEY ATKINS, ERIC CHURCH, BILLY CURRINGTON, SUGARLAND, and JAKE OWEN.

#1 MOST ADDED

TOBY KEITH A Little Too Late (Show Dog Nashville/Universal)

#1 MOST INCREASED PLAYS

KENNY CHESNEY Summertime (BNA)

TOP 5 NEW & ACTIVE

- SCOTTY EMERICK What's Up With That (Show Dog Nashville)
MIRANDA LAMBERT New Strings (Epic)
EMERSON DRIVE A Good Man (Midas)
RONNIE MILSAP Local Girls (RCA/RMG)
RAY SCOTT Gone Either Way (Warner Bros.)

COUNTRY begins on Page 43.

SMOOTH JAZZ

Table with 2 columns: LW, TW. Lists top 30 SMOOTH JAZZ songs including PAUL BROWN, NAJEE, MILS, BRIAN CULBERTSON, RICHARD ELLIOT, KIM WATERS, MICHAEL LINGTON, PHILIPPE SAISSE TRIO, BRIAN SIMPSON, MARION MEADOWS, KIRK WHALUM, RAMSEY LEWIS, 3RD FORCE, NICK COLIONNE, MINDI ABAIR, H. HANCOCK f/c. AGUILERA, BEYONCE, DAVID PACK, GERALD ALBRIGHT, CHRIS STANDRING, DONALD FAGEN, JASON MILES, ERIC DARIUS, PAMELA WILLIAMS, EUGE GROOVE, RAY PARKER, JR., JANITA, KEN NAVARRO, STEVE OLIVER, and WAYMAN TISDALE.

#1 MOST ADDED

WAYMAN TISDALE Get Down On It (Rendezvous)

#1 MOST INCREASED PLAYS

MINDI ABAIR True Blue (GRP/VMG)

TOP 5 NEW & ACTIVE

- STEVE COLE Spin (Narada Jazz/EMI)
RICK BRAUN Groove Is In The Heart (Artizen)
JEFF LORBER Everybody Knows That (Narada Jazz/EMI)
KEM Find Your Way (Back Into My Life) (Motown/Universal)
DAVE KOZ Undeniable (Capitol)

SMOOTH JAZZ begins on Page 55.

ACTIVE ROCK

Table with 2 columns: LW, TW. Lists top 30 ACTIVE ROCK songs including GODSMACK, RED HOT CHILI PEPPERS, DISTURBED, MUDVAYNE, SHINEDOWN, BUCKCHERRY, PEARL JAM, EVANS BLUE, KORN, FOO FIGHTERS, SYSTEM OF A DOWN, HINDER, NICKELBACK, HURT, 10 YEARS, THREE DAYS GRACE, SEETHER, AVENGED SEVENFOLD, NICKELBACK, FLYLEAF, ROB ZOMBIE, STAINED, 10 YEARS, WOLFMEATHER, NINE INCH NAILS, COHEED AND CAMBRIA, ATREYU, SEVENDUST, FAKTION, and HINDER.

#1 MOST ADDED

TOOL Vicarious (Volcano/Zomba Label Group)

#1 MOST INCREASED PLAYS

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

TOP 4 NEW & ACTIVE

- DANKO JONES First Date (Razor & Tie)
HOOBASTANK Inside Di You (Island/IDJMG)
SOIL Give It Up (DRT)
TOOL Vicarious (Volcano/Zomba Label Group)

ROCK begins on Page 58.

ALTERNATIVE

Table with 2 columns: LW, TW. Lists top 30 ALTERNATIVE songs including RED HOT CHILI PEPPERS, PEARL JAM, BLUE OCTOBER, FOO FIGHTERS, PANIC! AT THE DISCO, 10 YEARS, NINE INCH NAILS, SHE WANTS REVENGE, HAWTHORNE HEIGHTS, GODSMACK, DEATH CAB FOR CUTIE, FALL OUT BOY, SYSTEM OF A DOWN, SHINEDOWN, RACONTEURS, ARCTIC MONKEYS, ANGELS AND AIRWAVES, HIM, YEAH YEAH YEAHS, WEEZER, MATISYAHU, WOLFMEATHER, KORN, 30 SECONDS TO MARS, DISTURBED, ROCK KILLS KID, FLYLEAF, THREE DAYS GRACE, JACK JOHNSON, and WHITE STRIPES.

#1 MOST ADDED

TOOL Vicarious (Volcano/Zomba Label Group)

#1 MOST INCREASED PLAYS

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

TOP 5 NEW & ACTIVE

- ANTI-FLAG The Press Corps (RCA/RMG)
HURT Rapture (Capitol)
GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic)
DRESDEN DOLLS Sing (Roadrunner)
YELLOWCARD Rough Landing, Holly (Capitol)

ALTERNATIVE begins on Page 58.

TRIPLE A

Table with 2 columns: LW, TW. Lists top 30 TRIPLE A songs including JACK JOHNSON, BEN HARPER, TRAIN, DEATH CAB FOR CUTIE, SHAWN MULLINS, MAT KEARNEY, COLDPLAY, KT TUNSTALL, BETH ORTON, FRAY, KT TUNSTALL, RED HOT CHILI PEPPERS, GUSTER, DAVID GRAY, DEATH CAB FOR CUTIE, AUGUSTANA, LITTLE WILLIES, DAVID GILMOUR, JAMES BLUNT, SUBDUDES, BRANDI CARLILE, SNOW PATROL, O.A.R., U2, JOHN BUTLER TRIO, INXS, AQUALUNG, JEWEL, GOMEZ, and CHRIS ISAAK.

#1 MOST ADDED

MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.)

#1 MOST INCREASED PLAYS

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

TOP 5 NEW & ACTIVE

- RACONTEURS Steady, As She Goes (Third Man/V2)
DANIEL POWTER Bad Day (Warner Bros.)
JACKIE GREENE I'm So Gone (Verve Forecast/VMG)
DONALD FAGEN H Gang (Reprise)
VAN MORRISON Playhouse (Lost Highway)

TRIPLE A begins on Page 64.

PUBLISHER'S **Profile** BY ERICA FARBER

four months ago David Rehr joined the NAB as its President and CEO. Rehr, who has more than 20 years of experience on Capitol Hill and in the lobbying community, was most recently President of the National Beer Wholesalers Association. He holds a doctorate in economics from George Mason University and has been named a top association lobbyist by the Hill multiple times.

Beginning his career: "In 1976, in high school, I worked on the congressional campaign of Henry Hyde, who is a suburban Illinois Congressman. My job was to call people in Cicero, IL, which is kind of an ethnic, conservative area, to encourage people to vote for Henry Hyde. It was a lot of Eastern Europeans with difficult names to pronounce, ferociously anticommunist. People would say, 'I'm not telling you; I'm an American' — hanging up on me and calling me a communist!"

"In 1978 I interned for the congressman from my home area, Phil Crane. I came to Washington, DC for six weeks in the summer and fell in love with politics and policy. Then I met Rudy Boschwitz, who was running for the Senate, and worked on his campaign, and he won. His campaign manager, Vin Webber, who in 1980 ran for Congress — while I was in college in central Minnesota, I worked on his campaign — offered me a job to come to Washington on Jan. 1, 1981, and I have been here since."

Joining the NAB: "I've always been intrigued by the NAB. It was the golden apple of trade associations. In the early part of last year it was announced that [former NAB President/CEO] Eddie Fritts would be leaving, and a search firm was put in place. They put together a list of individuals to consider, and my name was added.

"The headhunter called me and said, 'What do you think?' I was a little overwhelmed. I thought, it's such a big organization, and, yes, I was interested, but they would probably choose someone else. I did my research. I had my perceptions on how I could take a very good organization and make it great.

"I met with the search committee, and I opened up the conversation very honestly, saying I know a lot more about broadcasting than I knew about beer when I stepped into the beer industry 13 years ago, but I know how to run a trade association. I know how to make the eight-cylinder engine have all the pistons firing at top performance 24/7. And I remember telling them that I can't promise we will win every battle, but we will leave no stone unturned in our willingness to be victorious."

What has surprised him the most: "Different people have different views of what the brand 'NAB' is. Our grass-roots members believe it is their lobbying arm on Capitol Hill and at the FCC, which I believe is our most important focus.

"But we also have people who view the NAB as almost entirely the spring convention, which is an important revenue component to make the association's work successful. We have international members who want to basically parrot the NAB because they believe we are the leading trade association in the world for broadcasting.

"That makes the job more complicated than your average trade association, because the NAB means more things to more people, all of which are important. Again, the most important one, in my mind, is this role of advocacy."

Support he would like from members: "We haven't made the official announcement, but in June we are doing a fairly comprehensive membership survey of all radio and television members asking them to give us their evaluation of many of the NAB programs so we can get a base line on what they think is most important, what they think we are doing well and what they think we need to do better.

"My intention is probably every three years to repeat a similar, if not the very same, survey so we can measure our progress. I expect our members to be frank and honest because I will be frank and honest with them. This is a challenged business that we all have to work to make successful for future generations.

"I want the organization to earn their maximum involvement, and that includes taking seriously our calls to action and building relationships with members of Congress and FCC commissioners and with all the people who affect the broadcast industry from a legislative and regulatory perspective. That means being involved financially in our political action committee and helping us elect pro-broadcaster candidates and helping us reelect pro-broadcast incumbents to the House and Senate."

Current initiatives: "We're engaged in empowering parents on patrolling what comes into their homes on both television and radio. So we're moving away from having people pointing the finger at us as being indecent to people recognizing us for being responsible and for promoting empowerment.

"We're trying to encourage all of our people to embrace technology as it evolves — to use all of their entrepreneurial creative energies to change with the changing times. We're encouraging our people to deepen, widen, strengthen their relationships with their legislators, with their FCC commissioners, with the staff. I don't think the people who regulate us experience radio as much as they need to truly understand the experience.

"And, getting back to an earlier point, one of my missions is to build value for the NAB members. I readily admit and concede that our people work damn hard to generate the revenue that they then voluntarily contribute to their national trade association, whose primary goal is to advocate for them.

"Any time we talk about spending money, the question I pose to staff is, would a single-radio-station operator in Grand Isle, NE think this is a good and proper stewardship of their funds? If the answer is yes, we do it."

Biggest challenge: "I thought it would be a very exciting job, but it's probably 400 times more exciting than I thought it would be. I don't think I've ever been more energized in my life! Challenge No. 1 is reaching out to our members, making sure they know we want their input, we need their advice and counsel, we need their experiences, and we need them to be more attached to the NAB brand.

"The second area is taking a very good organization and great staff and making it even better and having a culture driven by value so that we will over the future become one of the premier, if not the premier, trade association in Washington, DC.

"The third area is increasing our visibility and our activism and going on offense both on Capitol Hill and at the FCC. I use the word *lobbyist*, but I don't merely mean lobbyist, I mean advocates.

"Fourth, because I did not come from the broadcast industry, is inculcating myself on all broadcasting issues. I'm on a listening and learning tour across the country, visiting big members, small members, TV, radio. I am a big believer in learning by doing, and the more I can learn about all the nuances of the industry from the very practical viewpoint of our membership, the more valuable I will be as their principal advocate and, more importantly, as head of their trade association."

State of radio: "I come from an industry that has zero to negative growth while costs are going up and the culture is turning against it. We're having our challenges, but when somebody says to me, 'I've gone from double-digit growth to 8% growth, 8% is better than negative 2% growth!'"

"We're going to confront some challenges. We're going to have new competitors, but we need to embrace it. And we need to say what's great about radio and make sure everyone has the same enthusiastic passion we have so we can rule the day.

"I know that revenue stream is being challenged. I know that some of our biggest advertisers are having tough financial times. But the first thing people tell me is something I love about this business. They tell me things like, 'I've been in radio for 46 years,' or, 'I've been in radio since I was 16 years old,' and you can tell in their hearts they absolutely love this industry and would not trade it for anything else anywhere else on the planet."

Career highlight: "I am most proud of meeting my wife, lobbying her 17 years ago. Had I not been a lobbyist, I would not have met my wife and had four adorable children. But I am second-most-proud of having the opportunity for this job."

Career disappointment: "I don't have a career disappointment. My biggest personal disappointment is that my mother and father are deceased. I know they probably look down from heaven and go, 'Wow, our son has really turned out to be something.' I think about this particularly when I am with all these family radio businesses that are passing it down from father to son to daughter, and I wish my mother could come to the NAB. I believe she would say, 'He is doing something that matters.'"

Favorite radio format: "I love Talk, and I am a country music guy. And if I am not listening to Talk or Country, I'd probably go to Adult Contemporary."

Favorite television show: "Desperate Housewives, CSI and The Simpsons. I also enjoyed the Olympics."

Favorite song: "God Bless the U.S.A."

Favorite movie: "Braveheart."

Favorite book: "Positioning, by Jack Trout and Al Ries, and, by Peter Drucker, The Effective Executive."

Favorite restaurant: "Ira's in North Brooke, IL, which is a hot dog stand where I worked in junior high and high school."

Beverage of choice: "Tab."

Hobbies: "I don't have a lot of hobbies. When the search committee interviewed me, they asked me, 'Do you play golf?' And I said, 'I play a little golf and I'd like to be better at it, but it involves so much time, and I just don't have that kind of time to commit.'"

"Then they said, 'Do you play tennis?' And I said, 'Well, I'm not very good, but I love the game.' And they said, 'What do you do?' And I said, 'I work really hard, schmooze, work really hard, travel mostly for work, and I spend time with my family. And if I had a hobby, it would be chasing my four children around the house and being involved in the local community.'"

E-mail address: "drehr@nab.org."

Advice for broadcasters: "We have to be more positive. Everybody I meet, they're selling me on their stations. We're in a period when we have hard sales, and I think if we embrace the future enthusiastically, knowing it's going to be hard but we are going to come out of it and it's going to be great, I think that will help us get through this transition.

"Barry Goldwater once told a story in the early '80s, when he was still in the Senate. He said people talk about the good old days, but a lot of times they don't remember that on many occasions they weren't so good!"

"Radio has had great days, but my viewpoint is that our best days lay ahead of us. We have to keep saying to ourselves that this is a great business, we are wonderful people, we provide a great service, and therefore we will be successful at the end of the day."



David Rehr

President/CEO, National Association of Broadcasters

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