Fergie's Not Falling Down

Fergie from The Black Eyed Peas breaks out with her first solo effort: "London Bridge" (Interscope/A&M)



grabs Most Added at Pop, with 83 — where it also debuts at No. 45° — and is also Most Added at Rhythmic, with 27. It's off her debut fulllength, *The Dutchess*, which hits stores Sept. 19. The Peas are currently touring Asia and return to the States in August.



JULY 21, 2006

A Decade Of Disney

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

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



LOVE IS...

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• KZHT - Power Rotation - 101x Week - #3 Research

• KISS108 - Power Potential - 56x Week - #8 Rank

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CHAPTER ONE OF A STUNNING BREAKOUT!



#1 PHONES

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-Z100/NY MD Romeo

www.mariovazquezofficial.com_www.arista.com

www.americanradiohistory.com

JULY 21, 2006

NASHVILLE GOES TO DC

What happens when a plucky group of songwriters heads to

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



Spotlight on new music: Page 53

CBS Radio Cuts 100+ Jobs

THE INDUSTRY'S NEWSPAPER

www.radioandrecords.com

Barnett, Reeb, Oedipus among those dismissed

By Adam nent/Marketi Sales Editor

Angeles was

top-billing

radio station

According to BIA Finan-

cial Network, CBS Radio

in 2005, thanks to an 11.6%

revenue gain from the year

before that led to estimated

On July 12 KROQ VP/

revenue of \$67.6 million.

MIX MASTERS

Find out how they did it.

HOT AC?

well.

RES

CHR/POP

CHRISTIAN ROC

DECYFER DOWN

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

HELLY FURTADO I/TIMBALAND Promiscuous (Getten)

LIL JON LE-40 & SEAN PAUL Snap Yo Fingers (TVT)

DONALD LAWRENCE ... The Blessing Ol ... (EMI Gospel)

MARIAH CAREY Fty Like A Bird (Island/IDJMG)

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

DAINEL POWTER Bad Day (Warner Bros.)

MICKELBACK Savin' Me (Roadrunner/IDJMG)

ACTIVE ROC

ALTERNATIVE

RISTIAN AC

STIAN D

MENCYME So Long Self (INO)

IONAL MEXICA

LATIN URBAN MAKINI Y KEN-Y Down (Universal)

TRIPLE A

RED HOT CHILI PEPPERS Dani California (Warner Bros.)

NED HOT CHILI PEPPERS Dani California (Warner Bros.)

TOM PETTY Saving Grace (American/Warner Bros.)

CHRISTIAN CHR MMMK MELSON Everything You... (Tooth & Nail)

MARK HARINS Find Your Wings (INO/Columbia)

VICTOR MANUELLE Nuestro Amor... (Sony BMG)

ISSUE NUMBER 1667

JOAN SEBASTIAN Más Allá Del Sol (Balbos)

SPANISH CONTEMPORARY JALIETA VENEGAS Mo Voy (Sony BMG)

EE DAY'S GRACE Animal... (Jive/Zombs Label Group)

COUNTRY BRAD PAISLEY The World (Arista)

HARD TIMES FOR

The advent of Adult Hits "Jack" and

"Bob" stations and the current drought of adult, female-appeal, rock-based

music has made many in radio nervous

about the future of Hot AC. Consultant

Guy Zapoleon argues that the format

still has a lot of strength if it's executed

More and more DJs are moving into

the programming department, and

becoming your station's mix-show

coordinator is a great way to bridge the

mella Dunham talks to three mixers

See Page 29

See Page 48

NUMBER (1)s

gap. This week CHR/Rhythmic Editor

who have made the leap to mix-show

coordinator and now have their sights

set on becoming MDs and even PDs.

ported 115 other CBS Radio employees, as part of a vast cost-cutting initiative that Chairman/CEO Joel Hol-Alternative KROQ/Los lander said was designed "to manage Angeles was the nation's **OCBS RADID** "to manage costs as we

move to re-18780112810 1020 shape and restructure our radio group." While CBS Radio did not officially comment on the dozens of employees let go by the nation's third-largest

CBS RADIO See Page 10

Several CBS Execs Expand Duties

By Keith Dorman R&R Associate Radio Editor

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

DUTIES See Page 18

Carrabba Elevated To Zomba EVP/GM

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

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

Marketing Director for RCA in 1988 and moved to Jive as Director/Marketing in 1991. He was made VP/Sales & Marketing in 1995, spent a



year as Sr. VP/Sales and assumed his most recent post in 1997.

CARRABBA See Page 7

Jackson To 'Hit' R&R Convention 2006

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

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

and more, it's a pretty

safe bet that most of us

have asked at one time

or another "What am I

doing, and where am I

Call him courageous

or call him crazy, but

O'Brien decided the

going with my life?"

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

CONVENTION See Page 10

Dickey

By Joe O'Brien Special to B&R

A little more than a year ago News/Talk radio veteran Joe O'Brien took stock of his life and decided that he wasn't happy with what he saw. While he had a great job, a loving family and a comfortable

lifestyle, after 27 years in radio, O'Brien was becoming increasingly aware of a sense of burnout that was taking a toll on his mind, body and family.

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



A Fresh Perspective

Talk veteran recounts his yearlong sabbatical

best way to find the answer to that question O'Brien was to take a timeout from radio and search

for a fresh perspective on the business he's loved since he was a teenager.

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

See Page 12



Jackson

Ratings Crown It was a historic finish at the top of Los Angeles' spring 2006 Arbitron results as Clear Channel Talker KFI tied for No. 1 with Univision Radio Spanish AC

stalwart KLVE. KFI climbed 4:0-4.8, while KLVE was flat from winter 2006. KFI's chart-topping trend

marked the first time an AM radio station has been No. 1 in the

Continuously updated ratings results: www.radioandrecords.com

market since Talk KABC accomplished the feat in spring 1983.

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

ARBITRON See Page 7

Group Awaits FCC Reply On Proposed Label-Radio Rules By Jollicey Yorks R&R Washington Bureau Chief The American Association of Independent Music submitted a proposed set of guidelines to FCC Commissioner Jonathan Adelstein about four weeks ago that it hopes will solve the problems independent musicmakers have had getting equal access to the airwaves and help eliminate the shady business that has accom-

tionships with radio and radio programmers for decades. The proposed guidelines were the outgrowth of a series of letters and conversations that A2IM's acting President, Don Rose, has had since Febru-

A2III See Page 4

panied the record labels' rela-

ary with FCC Chairman Kevin Martin, as well as a meeting

GM Trip Reeb was dismissed, along with a re-

In memory of Brian Williams

June 14, 1961 - July 8, 2006

We join hands with Brian's family, friends, clients, and colleagues whose lives were enriched by his many gifts.

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

Brian's legacy lives on in all of us.



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KNOR/Dallas Drops Urban For 'La Raza'

Liberman Broadcasting has flipped Urban KNOR/Dallas to **Regional Mexican as** "La Raza." Eddie De Leon will be heading

the station's pro-

gramming. He also

marathon

works with other Li-

"The market is ready for another station like ours," Liber-man/Dallas VP/GM Alejandro Sanchez told R&R. "It's a 93.7 FM

market that is evolving, and it's gotten a lot of recent immigration. It's the sixth-largest market

Kildit See Page 7>

'Nard' Elevated To WXRK/Cleveland PD

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

berman stations. La Raza is cur-

rently running a 10,000-song

Before joining WXRK five years ago Nard spent 11 years at Rock WNCD/Youngstown, OH, where he served as MD, night talent and Production Director. He will continue to hold the afternoon airshift at WXRK. "We talked to a lot of really tal-

ented people, and, after all that, we found the right person here in the radio station," K-Rock GM Tom

MARD See Page 10>

HD Radio **NEW & ACTIVE**

A 'Rapid' HD2 Launch In Suburban Chicago

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

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

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

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

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



Presented by **Broadcast Electronics**

DOES HOGAN KNOW BEST IN DALLAS?

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

Triple X ESPN Radio' Bows In DC Area

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

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

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

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

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



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

TRIPLE X See Page 10

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

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

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

Riviera will operate KKFR as Power 92.3 via a time brokerage agreement for a while and then will relocate the station to KKLD-FM, a facility at 98.3 MHz that is moving from the Flagstaff-Prescott, AZ market to the Phoenix area.

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

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

KKFR See Page 11

WCVG/Cincy Flips To Regional Mexican

WCVG/Cincinnati on July 16 flipped from Classic Country to **Regional Mexican** as

"La Ley," under new PD Mayra Arroyo. The station is being acquired by Davidson Media from Plessinger

Holding and is being op erated by La Poderosa Radio under an LMA with Davidson.

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



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

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

KROI/Houston Goes Gospel

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

1.2

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

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

Novak Named PD Of WWTC/Minn.

Nick Novak has joined Salem Communications' News/Talk

WWTC (The Patriot)/Minneapolis as PD. Novak was most recently PD of Buckley **Broadcasting's** News/Talk KNZR/Bakersfield and replaces Patrick Campion. who recently exited.



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

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

NOVAK See Page 10

Santoro Rises To Millennium COO

Andy Santoro has been promoted from Sr. VP to COO of New Jersey-based



pany's highly suc-Santoro cessful FM Talker WKXW (New Jersey 101.5)/Trenton, NJ and its clustermate, WBUD, and he will add day-today duties at Millennium's Atlantic City quintet of ESPN Radio affiliate WENJ, AC WFPG, Country WPUR, Hot AC WSJO and New Jersey 101.5 simulcast partner WXKW

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

growing Cincinnati metro Latino population deserves quality 24-

RR RADIO BUSINESS



JEFFREY YORKE jyorke@radioandrecords.com

EU Court Annuls Sony-BMG Merger

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

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

But that might be a good thing, said the analyst. "We believe WMG may be better served, at least over the near term, on its own," Savner wrote. "We have never been convinced that an acquisition of WMG by EMI (or vice versa) is the best near-term strategy.

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

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

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

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

SONY-BMG See Page 6

Business Briefs

NAB Wants FM Translators For AM Stations

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

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

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

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

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

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

Continued on Page 6

Continued from Page 1

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A2IM

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

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

To achieve equal access, the guidelines propose:

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

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

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

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

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

 No compensation for music play, either directly or implied, including but not limited to promotional considerations of cash and prizes, availability of artists for radio concert events or the expectation of exclusive access to artists that would limit the artists' ability to perform, appear, etc., on another station in the market. • Neither a station nor its parent

company shall act in a coercive manner, make threats or imply that airplay would be withheld or reduced unless the artist complies with requests for exclusives, performances, etc.

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

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

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

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

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

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RR RADIO BUSINESS

Continued from Page 4

Business Briefs

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

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

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

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

For more information or to register for R&R Convention 2006, visit www.radioandrecords.com.

Univision Hit With Lawsuit By Disa Records Founders

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

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

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

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

Journal Communications' Earnings Drop In Q2

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

Continued on Page 11

Sony-BMG

Continued from Page 4 it arguably shelves a WMG-EMI deal for an indefinite period of time."

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

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

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

ropean Union Court's decision

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

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

ana Uscancerned

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

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

Transactions At A Glance

All transaction information provided by BM's INEDIA Access Pro, Chantilly, VA.

tate-By-State Tr

- WAYE-AM/Birmingham, AL \$950,000
- WLPH-AM/Irondale (Birmingham), AL \$500,000
- KCRG-AM/Codar Rapids, IA Undisclosed
- WCVB-AM/Covington, KY (Cincinnati, OH) \$1.9 million WMSK-AM/Norganilishi, KY \$180,000
- WITH-AM/Baltimore, MD \$3.25 million
- WJCQ-FM (CP)/Jackson and WAQQ-FM/Onsted, MI \$80,000
- WSIC-AM/Statesville, NC \$700,000
 WABQ-AM/Cleveland, OH \$2.5 million
- WJDZ-FM/Pastillo, PR \$150,000
- WLIL-AM/Lenoir City (Knexville), TN \$500,000 • KLVT-AM/Levelland, TX \$200,000
- KZZN-AM/Littlefield, TX \$150,000
- · WBVA-AM/Bayside and WVAB-AM/Virginia Beach (Norfelk), VA \$775,000
- . KPWL-AN (CP)/Newport, WA \$100,000
- Full transaction listings, posted daily, can be found at www.radioandrecords.com.

Deal Of The Week

KKLS-AM, KFXS-FM, KKMK-FM & KOUT-FM/Rapid City and KBHB-AM & KRCS-FM/Sturgis (Rapid City), SD PRICE: \$19 million TERMS: Asset sale for cash BUYER: Schurz Communications, headed by Sr. VP/Broadcasting

Marcia Burdick. Phone: 574-287-1001. It owns seven other stations. This represents its entry into the market.

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

| 2906 Dea | IS TO DATE |
|-------------------------------|---|
| Dollars to Date: | \$4,966,557,942 (Last Year: \$2,836,253,805) |
| Dollars This Quarter: | \$1,550,515,010 (Last Year: \$453,612,869) |
| Stations Traded This Year: | 611 (Last Year: 889) |
| Stations Traded This Quarter: | 59 (Last Year: 168) |

copyrighted songs by Coldplay, Nelly and other artists.

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

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

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RR NEWS

Presher To Lead Riviera/Las Vegas WEDJ/Indianapolis Now Reg. Mexican

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

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

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

Carrabbs

Continued from Page 1 "I've had the pleasure of working closely with Tom for the past 18 years," Weiss said. "He is a very talented executive with that rare combination of creative sensibility and business sense. I look forward to his continuing contributions to Zomba's success."

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

Arbitree

Continued from Page 1

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

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

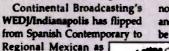
In Chicago, Tribune Co. News/ Talker WGN-AM returned to No. 1 with a 5.3-5.5 jump as Clear Channel Urban WGCI-FM dipped to second with a 5.4-4.8 move.

In Nassau-Suffolk Univision Latin Urban combo WCAA & WZAA enjoyed a 0.4-22 gain, while in Riverside Clear Channel CHR/Rhythmic KGGI reclaimed the market flag with a 62-66 gain and All-Pro Alternative KCXX rocketed 1.6-3.1 to finish eighth.

- Adam Jacobson

KIION

Continued from Page 3 in America, and it could soon be the fifth-largest. There is definitely room for another station. We feel there's been a void in the market, and we hope to fill it."



"La Nueva Radio Latina 107.1, La Mas Mexicana." The station's PD is Manuel Sepulveda.

"What I'm doing is giving the station a new focus," Sepulveda told R&R. "That new focus is a Regional Mexican variety style, which means we will not be playing only duranguense and norteño music. We will also be playing mariachi by artists like

Vicente Fernandez and Alejandro Fernandez and grupero by Ana Barbara, Limite, Liberacion and all those bands. We will have a lot of variety and even play a bit of oldies. We want to keep the station

WEBJ See Page 11>

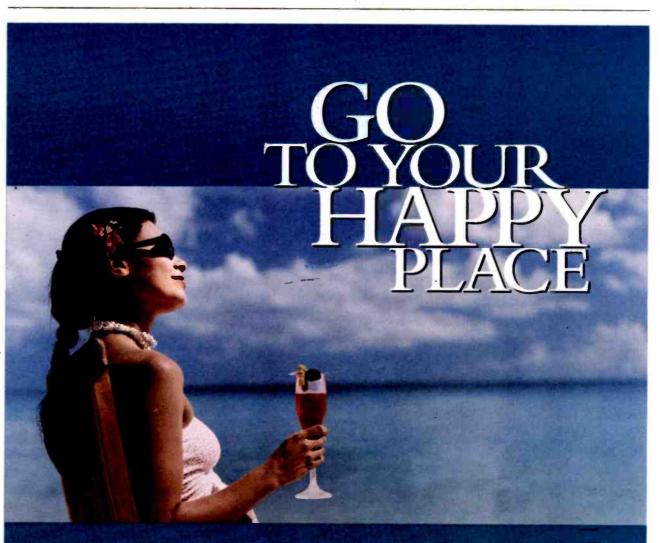
Cross To Program K-Rock/Edmonton

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

"I love Winnipeg — it's a great rock 'n' roll town and a great radio city as well," Cross told R&R. "I thought I'd spend five years programming here, but this opportunity came out of the blue, and I couldn't pass it up. I'm really excited — K-Rock is one of the flagship stations for the company. It's very cool."

1.2

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



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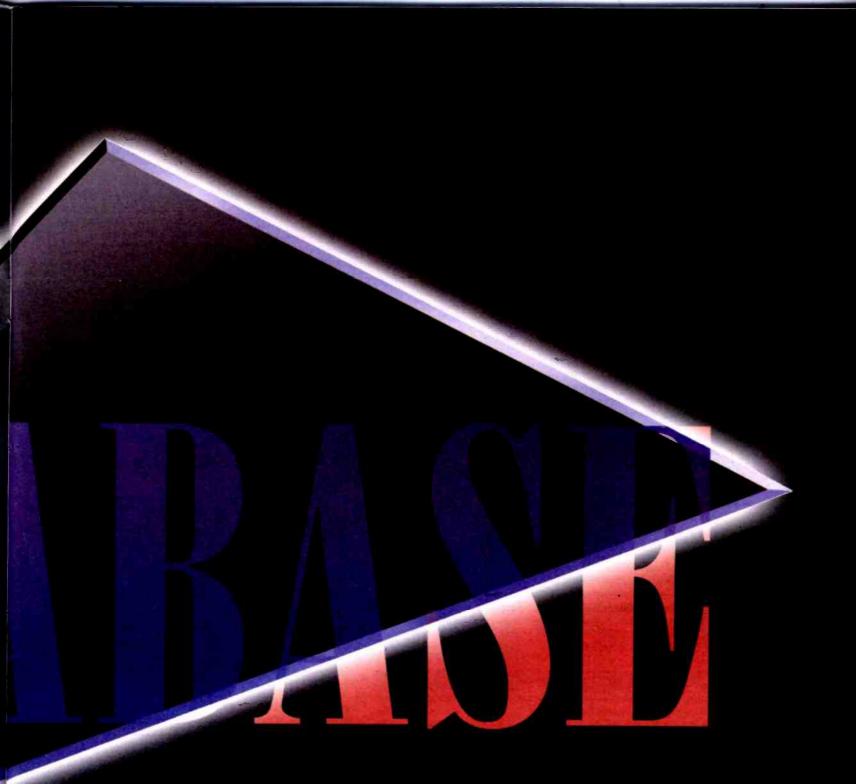


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RR NEWS

CBS Radio

Continued from Page 1

operator, R&R confirmed the departure of President/Programming Rob Barnett: WCBS-FM/New York VP/GM Chad Brown; KIFR/San Francisco VP/GM Ken Kohl; WJFK-FM/Washington PD Greg Gillispie; KRLD/Dallas VP/GM Jerry Bobo; Phil Wilson, OM of CBS Radio/ Minneapolis' FMs and PD of the cluster's WLTE; CBS Radio VP/Hot AC Programming and KYKY/St. Louis PD Kevin Robinson; and CBS Radio VP/Alternative Oedipus - a CBS Radio veteran who enjoyed a 29-year run at WBCN/Boston before taking on his most recent role in 2004.

Admitting that "reducing headcount is never easy," Hollander said in a company memo that the costcutting initiative "is an altogether necessary step, one designed to ensure our competitiveness and position us for future growth in a changing business."

He continued, "While any number of such cutbacks is painful, today's move affects a small overall percent-

Santoro

Continued from Page 3

As part of his new duties, Santoro will also oversee Millennium's Country WADB, Classic Rock

Triple X

Continued from Page 3 As previously announced, the trimulcast will become the radio flagship of the NFL Washington Redskins next season.

"I want to welcome Riggo, our

Nard

Continued from Page 3 Herschel told R&R. "He's been interim PD for a couple of months, and he's done a terrific job. The station really sounds great.

"There are challenges because you've got a lot of talk during the day, so the music becomes even age of CBS Radio employees." According to various media reports, the layoffs represent approximately 1,3% of some 8,500 CBS Radio employees.

Hollander said he does not anticipate additional layoffs at flis company, adding that the layoffs present an opportunity for CBS Radio to reinvest in its key areas of programming, marketing, new media and technology and that CBS is confident in its ability "to deliver superior results under a new, creative, lean model."

Hollander continued, "The radio business is changing, and we have to change with it. There is increased competition for our listeners' attention, and we must deploy our resources wisely and aggressively if we are to succeed and grow.

"Across the nation, we are responding with programming and format changes at many of our stations and working to bring our message to our audience with expanded and creative marketing initiatives."

Hollander reiterated his company's strategy to divest several of its stations, namely those in smaller

WCHR, Hot AC WJLK and Adult Standards-AC combo WOBM-AM & FM in Monmouth-Ocean.

Bill Saurer remains VP/GM of the Monmouth-Ocean cluster and reports Santoro, who continues to

friends at ESPN Radio and, most important, Washington, DC sports fans to Triple X ESPN Radio," Red Zebra Broadcasting CEO Bennett Zier said.

"Riggo is the perfect sports personality to introduce Triple X ESPN

more important, but I think we've been able to pull that off. Nobody knows the music better."

Nard told R&R, "K-Rock is in a great place right now. We're moving forward at full speed. I'm looking forward to working with Tom Herschel to help K-Rock grow into the future." markets that have lower revenueproducing potential. "This will help us manage costs better and deploy our resources where they will help us deliver on our true potential," he said.

Ten Staffers Cut From CBS/S.F.

CBS Radio/San Francisco was hit particularly hard by the layoffs. According to an internal memo from CBS Radio/San Francisco Sr. VP/ Market Manager Doug Harvill obtained by R&R, Kohl; KCBS-AM & KIFR NSM Vicky Biggs; KFRC & **KIFR** Controller Herb Anderson: KCBS-AM Promotions Asst. Angelina Fong; KITS Chief Engineer Kent Yeglin; cluster NTR Director Kari Fulton; cluster NTR Manager Cari Levine; cluster business-department staffers Jason Lee and Jay Vong; and Mark Silverstein, who served as Sales Manager for Oakland A's radio broadcasts, were let go.

Harvill said, "The cutbacks were based on the elimination of positions and are not a reflection of the contributions made by the affected individuals. Needless to say, it was a tough day for all involved."

report to Millennium President/ CEO Jim Donahoe.

"This promotion reflects a more efficient way of running our operations," Santoro told R&R. "It makes it a little easier for decisions outside

Radio to Washington because his controversial, outspoken and outrageous attitude is exactly what Triple X ESPN Radio is all about.

"We like to think that 'Triple X' stands not only for our three stations but also for extra excitement, extra Redskins programming, extra contests and giveaways, extra sports coverage and extra fun. We plan to bring everything sports to DC-area fans."

The stations will compete directly with Clear Channel's long-established crosstown Sports Talker, WTEM, and will also be available as a 24/7 stream at www.triplexespn radio.com. Duties

Continued from Page 1

the new title of cluster Director/FM Programming. DiNardo, who replaces Ken

Kohl, is also VP/GM of KITS/San Francisco, Purdy, who replaces Jerry Bobo, continues as Sr. VP/ Market Manager of CBS Radio/Dallas and VP/GM of the cluster's KOAI & KVIL. Lassman, who replaces Phil Wilson, also programs KZJK/Minneapolis and its HD2 side channel "Pure Jazz." Edwards, who replaces Kevin Robinson, also programs KEZK/St. Louis.

Edwards is no stranger to KYKY, as he was interim PD of that station for four months in 2004 prior to Robinson's arrival. "It's an honor to be working for two of America's best adult radio stations, KEZK in the AC

Among the other CBS employees who have left the company are CBS Radio/Sacramento Station Manager Michael Hernandez; WCBS-FM (101.1 Jack FM)/New York NSM Jim Reilly; WZPT/Pittsburgh morning host John Cline; and WJMK-FM HD2/Chicago per-

of the sales realm to be made. Now there will be one decisionmaker for all of the company's stations." Before to Santoro's promotion, the company's then-three market managers reported to Donahoe.

Santoro earned his most recent job title in February 2006, after a nearly

Convention

Continued from Page 1

"Rate-A-Record" is a service mark of click clark productions.

Additionally, Cumulus Media Exec. VP John Dickey will join the, "Talking Heads of Programming"

Novak

Continued from Page 3 Twin Cities is a great Talk market, and I'm looking forward to the challenge of programming The Paworld and 'Y98' in Hot AC," Edwards told R&R.

"I can't thank our GM, Jim Mc-Kernan, and the people at CBS Radio enough for showing their confidence in me by giving me these two world-class stations to program. I couldn't think of a better situation, except perhaps sitting behind home plate for a Cubs World Series game."

Back in San Francisco, KLLC VP/GM Greg Nemitz will work with KYCY-AM Station Manager Stephen Page in overseeing KYCY, an all-podcast station. Additionally, KCBS-AM's Patrick Corr and his team have absorbed the accounting duties for KFRC and KIFR, cluster Sr. VP/Market Manager Doug Harvill said.

Additional reporting by Adam Jacobson.

sonalities Dick Biondi, Greg Brown and Fred Winston — market veterans who had migrated to the HD2 Oldies channel after "Oldies 104.3" became "Jack FM" in June 2005.

Additional reporting by Keith Berman.

four-year run as Group VP and New Jersey Cluster Manager, a role that also had him overseeing the day-to-day duties of the Trenton combo and sales and promotion for the entire group. He joined Millennium after spending 10 years as VP/GM of Greater Media's WCTC & WMGQ/Middlesex.

session that kicks off the convention on Sept. 20 at 9am.

R&R Convention 2006 is being held side-by-side with the NAB Radio Show, Sept. 20-22 at the Hilton Anatole Hotel in Dallas. See the agenda, get hotel information and register online at *unuunadicandiconds.com*.

triot. It's an exciting time to be in Talk radio, and I'm thrilled to be taking the programming reins at WWTC."

Novak reports to Salem/Minneapolis OM Lee Michaels.



KKFR

Continued from Page 3 will oversee both KKFR and Alternative KEDJ (103.9 The Edge), reporting to company VP/Programming JJ Jeffries. St. James takes duties at KEDJ formerly held by Kevin Mannion, who recently exited.

St. James began his radio career

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

1.2

WEDJ

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

Continued from Page 6

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

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

Business Briefs

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

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

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

Air America Targeted For Funding By Democracy Alliance

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

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

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

Conrad Named Main Line Broadcasting EVP/CFO

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

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

Bankruptcy Judge Approves Sale Of Norfolk-Area AMs

fter two hours of hearings described as "contentious" by broker Ray Rosenblum, a Norfolk bankruptcy judge on July 13 approved the sale of Religious WBVA-AM and Gospel WVAB-AM (Praise 1550), licensed to Virginia Beach, VA, to Nancy Epperson's Chesapeake Portsmouth Broadcasting for \$775.000.

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

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

Study: Mest Wen't Buy Satellite Radie By 2018

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

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

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

XM Asks Court To Throw Out RIAA Copyright Suit

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

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

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

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RR NEWS/TALK/SPORTS



AL PETERSON apeterson@radioandrecords.com

A Fresh Perspective

Continued from Page 1

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

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

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

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

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

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

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

March 2005

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

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

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

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

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



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

May 2005

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

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

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

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

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

September 2005

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

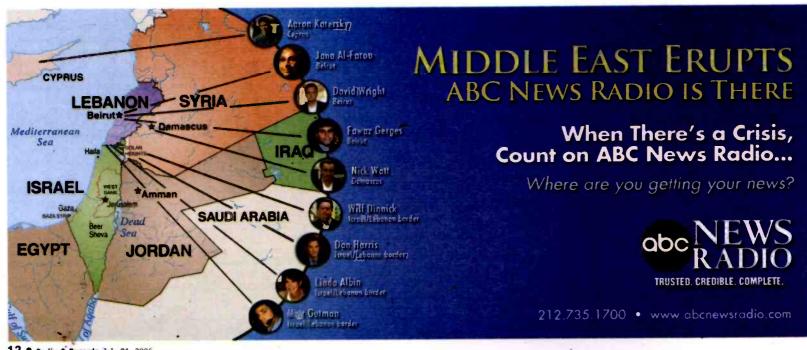
The one thing I'd really looked forward to was being an air talent and having a PD give me feedback, work with me and care about me the way I'd tried to for my guys. But feedback is nonexistent. I've never been very good at office politics. The possibility of unemployment and no regular paycheck lurks.

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

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

December 2005

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



RR NEWS/TALK/SPORTS

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

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

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

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

January 2006

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

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

February-April 2006

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

Some days are very black, and feelings of fear and worthlessness must be fought off. It's interesting to be asked "What do you do for a living?" I've developed a long answer and a short answer to that question.

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

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

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

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

May 2006

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

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

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

Once I get home I start to get calls from friends in radio. Old peers share frighteningly familiar stories of stress, depression, substance abuse and divorce. Some wish they had the courage to do what I've done, some are afraid of what would happen if they did, and some are afraid of what will happen if they don't. Hey, maybe it's not me, maybe it's the job.

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

Lessons Learned

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

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

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

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

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

HD Radio is a great opportunity only if you make it one: Having three stations where you once had only one is a wonderful opportunity, but only if you do something great with it. Will we try something new, different and dangerous with these new signals, or will we take that already overtaxed creative genius and stick him or her with 18 stations instead of six?

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

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

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

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

A Work in Progress

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

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

If so, give me a call. If not, that's OK, 1 feel pretty sure that it will all work out. 1 will have a paycheck again one way or another. But, most important, 1 smile more now. Just ask Joan and Linda.



RR MANAGEMENT MARKETING SALES



ADAM JACOBSON

Ten Years Of Preteen Success

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

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

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

But, unlike at most concerts, beer and alcohol sales will be virtually nonexistent. That's

because the majority of concertgoers - and many of the night's acts - won't be even 20 years old.

Welcome to a part of the radio universe that's been enthusiastically embraced by the Walt Disney Co. In 1996 Radio Disney hit the airwaves as a breath of fresh air for parents and kids who didn't wish to hear such hit songs as R. Kelly's "Bump N' Grind" on Pop radio.

Ten years later the 24/7 children's network from ABC Radio Networks has hit its stride, as Radio Disney's Totally 10 Birthday Concert will likely prove.

Children's Hit Radio

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

True, many of the songs that get the most spins on Radio Disney come from such homegrown artists as nascent Disney Channel TV star Hannah Montana — a.k.a. Miley Cyrus, 13-year-old daughter of country act Billy Ray Cyrus-but, according to Radio Disney's two top executives, that's just a result of listener demand.

For the period of July 3-9, nine of Radio Dis-

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

Meanwhile, the global multiformat hit "SOS," by Rihanna, was Jean-Paul Colaco No. 2, with 79 spins, and her prev-

> ious smash, "Pon De Replay," was No. 8, with 76 spins

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

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

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

60-Second Copywriter **Radio-Commercial Specifics**

By Jeffrey Hedquist

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

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

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

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

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

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

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

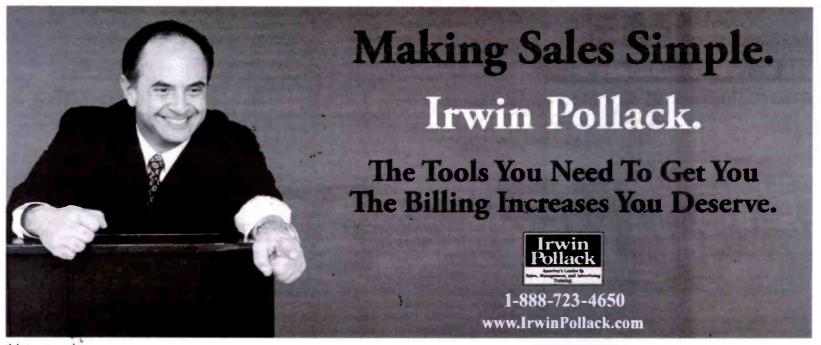
Simply put: Nothing existed on the radio for the preteen crowd. Thank The All New Mickey Mouse Club, which aired on the Disney Channel from 1989-94, for helping change that. With many of the show's stars considering recording careers after the show's run, the launch of Radio Disney couldn't have come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

"We have evolved, really, by listening to our

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

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

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





RR MANAGEMENT MARKETING SALES

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

First The Back Seat, Then The Driver's Seat

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

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

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

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



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

Robin Jones

sic is beyond what she wants her kids to listen to and understand at this point. This is the place where the kids can have fun with

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

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

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

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

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

Luring sponsors to Radio Disney involves a pitch that's unique for a radio station or network: Arbitron ratings results aren't used at all. "Because Arbitron doesn't measure persons under the age of 12, we have always worked with SRI/ Knowledge Networks in doing our own surveys," Colaco says. "We've done our own phone surveys with moms and with kids. Arbitron doesn't measure moms specifically, they measure women."

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

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

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

"Then, hopefully, they are listen-

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

Kid-Tested, Mother-Approved

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

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

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

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

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

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

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

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

The cross-promotion between the Disney Channel and Radio Disney has proven to be a successful development route for many artists — in particular Duff, who first found fame as the star of the Disney Channel series *Lizzie McGuine*. Among the current Disney Channel stars who are now seeing success as recording artists are Aly & A.J. — sisters Alyson and Amanda Joy Michalka, ages 17 and 15, respectively.

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

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

that seven-day period.

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

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

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

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

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

High School Phenomenon

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

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

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

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

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

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

www.americanradiohistory.com

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

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

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

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

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

Multimedia Music Source

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

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

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

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

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

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

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







BRIDA CONNOLLY bconnollygradioandrecords.com

Gracenote Gets Lyrical

CD-recognition firm to debut lyrics database

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

R&R: They tend to be loaded with pop-ups. **RB**: That's the least of it. There are tracking cookies and adware and spyware. It's nasty. Even as painful as that is, though, they still get an amazing amount of traffic. **R&R**: Well, people are curious about lyrics.

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

RacR: Will this be the first service of its kind? RB: As far as I know. There's nothing else out there today that's licensed, besides sites run by the artists themselves. As far as we

Convention Update

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

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

R&R Convention 2006 takes place Sept. 20-22 at the Hilton Anatole in Dallas. To register, go to www.radioandrecords.com.

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

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

R&R: What will it be integrated with?

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

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

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

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

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

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

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

Car audio is another big one for us. With the rise of rear-seat entertainment, there's a large and growing market for digital media products in the car. That's actually one of our largest and fastest-growing markets for Gracenote as a whole. There are also a la carte uses. If someone wanted to buy just a copy of a lyric, they could do that, or lyrics could be sold like ringtones on cell phones.

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

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

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

R&R: Will that be free?

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

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

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

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

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

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

Carey On, Wayward Son

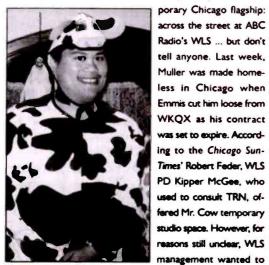
n Monday's Street Talk Daily, we reported the mysteriously sudden exit of PD Brent Carey from Cumulus CHR/Pop WTWR (Tower 98.3)/Toledo. On Tuesday statements made by Market Manager Chris Taylor in the Toledo Blode led some to believe that Carey's dismissal was somehow linked to an on-air incident back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

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

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

Hand To Hide A Cow

TRN-syndicated Mancow Muller has reportedly found a tem-



'Shh ... You haven't seen me!

A call to McGee was not returned.

Oprah's Army Grows

until a replacement is found.

ducer.

who said, "We are cooperating with local authorities." Y100 Lives!

keep Cow's presence

there a deep, dark secret.

Feder quoted a confidential memo from WLS President/GM John

Gallagher that admonished staffers, "Please do not share that in-

formation with anyone. I'm sure that it would become fodder

for the mindless rumor mill or media gossip columns," Oops

Laurie Cantillo, PD of Clear Channel News/Talker KFYI and

Sports clustermate KGME in Phoenix, is headed to Chicago as

PD of Harpo Radio, Oprah Winfrey's newly formed radio divi-

sion headed by John Gehron. CC/Phoenix Director/Program-

ming & Operations Smokey Rivers will babysit both stations

ABC Radio Networks Director/Women's Programming

Corny Koehl is also following the yellow brick road to Oprah's

Harpo Radio as Director/Program Development and Sr. Pro-

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

Great Moments In Management

RR STREET

Must Be A Steve Miller Fan

Cox to pay it off - and now she's disap-

peared. From 1998-2003 Fuentes was ex-

ecutive assistant to then-KISS & KSMG/San

Antonio GM Caroline Devine, who's since

been promoted to Cox/Houston RVP/Mar-

ket Manager, says the Son Antonio Express-

News. The paper reports that the walls be-

the credit card company called Devine and

San Antonio police are hunting for Naomi Fuentes, who's

been charged with opening a credit card account in her former

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

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

The Programming Dept.

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

In other KRBE news, Roula & Rvan have been inked as the new morning show, effective July 24. They replace Atom



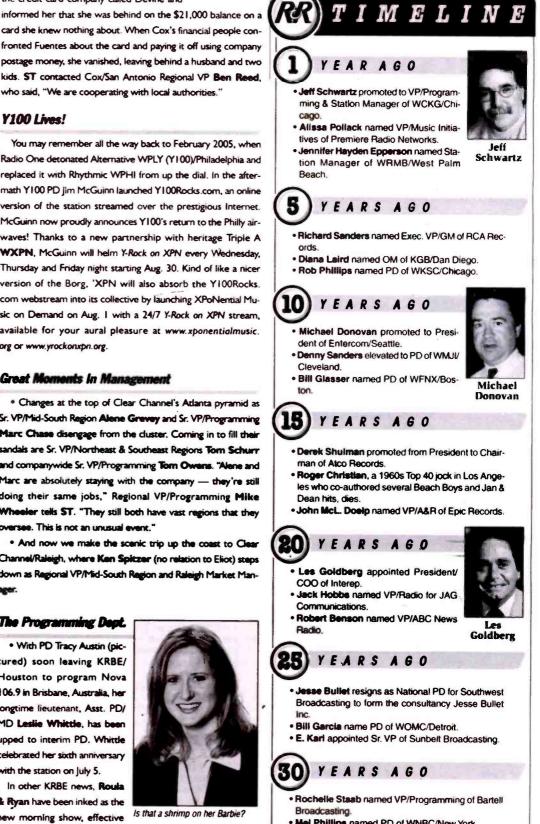
Smasher & Maria Todd, who left recently, Ironically, "R&R" were

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

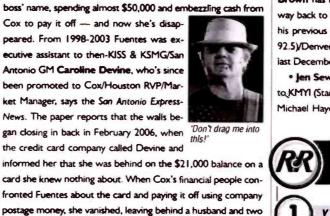
١...

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

· Jen Sewell-Sorenson has come back to Star: She's headed to KMYI (Star 94.1)/San Diego as MD/afternoon co-host with PD Michael Hayes. A veteran of the old Star when it lived up the Continued on Page 18



· Charles Camroux appointed VP/Programming of



TALK

- . Mel Phillips named PD of WNBC/New York.
- Rogers Radio Broadcasting.

RR STREET _ TALK

Continued from Page 17

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

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

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

• Dan Garite turns up the SoCal heat as the new PD of Adelman CHR/Rhythmic KRAJ/Palmdale-Lancaster, CA, replacing Frankie Ross, who exits. Garite is best known for his previous Rhythmic programming adventures at KCAQ/Oxnard, CA and KPAT/Santa Maria, CA. KRAJ is now known as "100-9 The Heat, Blazin' R&B, Hip-Hop & Old-School." Garite is also doing mornings, accompanied by DJ Pleasures (may be an assumed name) in the mix.

• Brion O'Brion exits as MD/midday personality at Entercom Urban AC WVKL/Norfolk. OM Don London moves Theressa Brown from nights to middays but now needs a replacement MD and a night jock.



Knows lots of cool stuff.

Johnson adds freshly baked MD stripes at Clear Channel Hot AC WHYN/Springfield, MA. • Aaron Tyler exits MD/nights

Afternoon talent Kevin

at Renda CHR/Pop KHTT/Tuka. Reach him at 618-319-3333 or colby@colbyhuff.com.

 Congrats to our pal Mark Anderson, who finally earns that vaunted key to the executive washroom with the special non-

chafing two-ply toilet paper as he's upped to Partner at Audience Development Group. Anderson, who's based in neon-infused Las Vegas, joined ADG in 2005 as Director/Contemporary Formats and is only the second person to make Partner since the company was founded in 1993.

Quick Hits

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

TELEVISION

| TOP 18 SHOWS | July 18-16 |
|--|---|
| Total Autience (118.2 million households) | Adults 18-49 |
| 1 Fax MLB All-Star Game | 1 Fex MLB All-Star Game |
| 2 America's Got Talent | 2 So You Think You Can Dance |
| 3 CSI: Miami | (Wednesday) |
| 4 CSI | 3 So You Think You Can Dance |
| 5 Fax MLB All-Star Pregame | (Thursday) |
| 6 So You Think You Can Dance | 4 America's Got Talent |
| (Wednesday) | 5 Last Comic Standing 4 |
| 7 CSE NY | 6 Fox MLB All-Star Progame |
| 8 Without A Trace | 7 Hell's Kitchen |
| 9 So You Think You Can Dance | 8 CSt Miami |
| (Thursday) | 9 Family Gay |
| 10 Two And A Half Men | 10 Big Brother 7 (Tuesday) (Vie) CSI |
| | (lie) Law & Order: SVU |
| | (tie) Two And A Hall Mon |

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

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

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

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

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

• Free is free: The afternoon jock on KKBT (100.3 The Beat)/ Los Angeles exits, stage left. We hear the syndicated Wendy Williams will be installed in her place. Free is the former cohost of BET's /06 & Park.

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

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

FILMS

July 14-16

| Title (Distributor) | \$ Weekend | S To Date |
|-----------------------------------|---------------|-----------|
| 1 Pirates Of The (Buena Vista) | \$62.34 | \$258.36 |
| 2 Little Man (Sony)* | \$21.61 | \$21.61 |
| 3 You, Me & Dupree (Universal)* | \$21.52 | \$21.52 |
| 4 Superman Returns (WB) | \$12.28 | \$164.31 |
| 5 The Devil Wears Prade (Fox) | \$10.38 | \$83.49 |
| 6 Cars (Buena Vista) | \$7.84 | \$220.00 |
| 7 Click (Sony) | \$7.26 | \$119.96 |
| 8 The Lake House (WB) | \$1.66 | \$48.99 |
| 9 Nacho Libre (Paramount) | \$1.61 | \$77.23 |
| 10 A Scanner Darkly (Warner Ind.) | \$1.26 | \$1.86 |
| All figures in millions *First | week in relea | ise |
| Source: Nielsen | | |

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

- Julie Gidlow

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

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

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

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

OBA Spreading Like A Fungus

We're sorry - the correct answer was "virus." Last week

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



One's Opie, the other's not.

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

News/Talk Topics

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

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

Condolences

 Veteran Arista and Warner Bros. Records promo ace Billy Lemmons passed away July 14 of pulmonary thrombosis and heart failure. He was 63. RCA Music Group EVP Richard Palmese shares his fond Billy memories: "Billy was my Atlanta regional during the early Arista days [1975-84]. He ruled the South. His heart was as big as he was, and he was big guy. There will never be another Billy Lemmons. He was one-of-a-kind, never to be forgotten." Lemmons is survived by his wife, Cherilynn, and daughter, Ashlee.

 Legendary KMPC/Los Angeles GM Stan Spero died July 15 of complications from a recent illness. He was 86. Spero began his radio career as an account exec at then-Classical KFAC/Los Angeles. Two years later he embarked on his 45-year career at KMPC. Spero was named GSM in 1953, VP/GM in 1968 and VP/ Sports in 1979. He continued to work with the station until 1997, when it flipped to Talk. In lieu of flowers, Spero's family requests donations be made to the Concern Foundation, 8383 Wilshire Blvd., #337, Beverly Hills, CA 90211, or the Gene Autry National Center, 4700 Western Heritage Way, Los Angeles, CA, 90027.

MARE TOP 50 ALBUMS THE INDUSTRY'S NO. 1 RETAIL CHART July 21, 2006

| LW | TW | ARTIST | ALBUM | LADEL | POWERINDEX | CHANG |
|----|----|------------------------|--|---------------------------------|------------------|-------|
| - | 1 | VARIOUS | Now That's What I Call Music V | Sony Music Group | 387,936 | |
| - | 2 | PIMP C | Pimpalation | Rap-A-Lot/Asytum | 90,058 | |
| | 3 | THOM YORKE | The Eraser | XL | 84,764 | |
| 2 | 4 | NELLY FURTADO | Loose | Geffen | 58,243 | -301 |
| 6 | 5 | GNARLS BARKLEY | St. Elsewhere | Downtown/Lava/Atlantic | 55,298 | -15 |
| 5 | 6 | RASCAL FLATTS | Me And My Gang | Lyric Street | 49,443 | -13 |
| - | 7 | MUSE | Black Holes & Revelations | Warner Bros. | 48,612 | |
| 9 | 8 | VARIOUS | High School Musical Soundtrack | Walt Disney | 48,539 | -39 |
| 4 | 9 | RIHANNA | A Girl Like Me | Def Jam/IDJMG | 48,217 | -167 |
| 1 | 10 | JOHNNY CASH | American V: A Hundred Highways | American/Lost Highway | 46,996 | -45% |
| 8 | 11 | DDXIE CHICKS | Taking The Long Way | Open Wide/Columbia | 43,293 | -197 |
| 18 | 12 | PUSSYCAT DOLLS | PCD | A&M/Interscope | 42,491 | +20% |
| 3 | 13 | INDIA.ARIE | Testimony: Vol.1, Life & Relationship | Universal Motown | 41,544 | -379 |
| 10 | 14 | YUNG JOC | New Joc City | Bad Boy/Atlantic | 40,737 | -119 |
| 14 | 15 | PANICI AT THE DISCO | A Fever You Can't Sweat Out | Decaydance/Fueled By Ramen/Lava | 38,184 | -49 |
| - | 16 | CHEYENNE KIMBALL | The Day Has Come | Еріс | 38,163 | - |
| 13 | 17 | VARIOUS | Cars Soundtrack | Walt Disney | 37,213 | -69 |
| 20 | 18 | CORINNE BAILEY RAE | Corinne Bailey Rae | Capitol | 35,709 | +14% |
| 24 | 19 | VARIOUS | Pirates Of The Caribbean Soundtrack | Walt Disney | 35,634 | +249 |
| 12 | 20 | RED HOT CHILI PEPPERS | Stadium Arcadium | Warner Bros. | 35,157 | -139 |
| 15 | 21 | AFI | Decemberunderground | Tiny Evil/Interscope | 33,325 | -16% |
| _ | 22 | JR WRITER | History In The Making | Diplomat/Koch | 32,356 | -10/ |
| 19 | 23 | FRAY | How To Save A Life | Epic | 31,266 | -79 |
| 17 | 24 | BUSTA RHYMES | The Big Bang | Flipmode/Aftermath/Interscope | 30,979 | -14% |
| 22 | 25 | NICKELBACK · | All The Right Reasons | Roadrunner/IDJMG | 30,327 | +1% |
| 21 | 26 | SHAKIRA | Oral Fixation Volume 2 | Epic | 29,791 | -4% |
| 7 | 27 | DASHBOARD CONFESSIONAL | Dusk And Summer | Vagrant/Interscope | 28,551 | -47% |
| _ | 28 | EARLY NOVEMBER | For All Of This | Drive-Thru | 27,907 | |
| 25 | 29 | CARRIE UNDERWOOD | Some Hearts | Arista | 27,871 | -1% |
| 23 | 30 | NE-YO | In My Own Words | Def Jam/IDJMG | 26,989 | -8% |
| 31 | 31 | TIM MCGRAW | Greatest Hits Volume 2 | -Gurb . | 26,382 | +13% |
| 16 | 32 | VARIOUS | Now That's What I Call Music! | UTV | 25,380 | +13% |
| 43 | 33 | HINDER | Extreme Behavior | Universal Republic | 22,770 | +23% |
| 33 | 34 | BLUE OCTOBER | Foiled | Universal Motown | 22,702 | |
| 40 | 35 | WRECKERS | Stand Still, Look Pretty | Maverick/Warner Bros. | 22,326 | 0% |
| 29 | 36 | TOOL | 10,000 Days | Volcano/Zomba Label Group | 22,271 | +13% |
| 27 | 37 | CHAMILLIONAIRE | The Sound Of Revenge | Universal Motown | | -7% |
| 39 | 38 | KT TUNSTALL | Eye To The Telescope | Relentless/Virgin | 21,654 | -13% |
| 11 | 39 | RISE AGAINST | The Sufferer & The Witness | Geffen | 21,069 20,538 | 0% |
| 38 | 40 | TOBY KEITH | White Trash With Money | Show Dog Nashville/Universal | | -55% |
| 32 | 41 | JAMES BLUNT | Back To Bedlam | Custard/Atlantic | 19,870 | -8% |
| 30 | 42 | JOHNNY CASH | I Walk The Line: The Legend Of Johnny Cash | | 19,435 | -16% |
| 12 | 43 | KELLY CLARKSON | Breakaway | RCA/RMG | 18,621 | -21% |
| 4 | 44 | BUCKCHERRY | 15 | ElevenSeven/Lava | 17,906 | -6% |
| _ | 45 | JOSH TURNER | Your Man | MCA | 17,837 | -4% |
| 34 | 46 | THREE DAYS GRACE | One-X | | 17,711 | |
| 5 | 47 | KEANE | Under The Iron Sea | Jive/Zomba Label Group | 17,693 | -22% |
| 8 | 48 | ANGELS AND AIRWAVES | We Don't Need To Whisper | Interscope Surstana/Cottan | 17,366 | -22% |
| 7 | 49 | ALL-AMERICAN REJECTS | Move Along | Suretone/Geffen | 16,528 | -5% |
| | 50 | TAKING BACK SUNDAY | Louder Now | Interscope Warner Bros. | 15,780 15,536 | -11% |

C HITS Magazine Inc.

ON ALBUMS

Now That's What I Call A Chart Now that's more like it.

Sony Music Group's Now 22 breathes some life into the summer chart this week with a No.

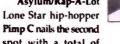
1 debut and 388,000 in sales, which tops the 334,000 first-week total of UTV's Now 21 in April.

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



lionaire's "Ridin'," T-Pain's "I'm N Luv (Wit a Stripper)," Three 6 Mafia's "Poppin' My Collar," Daniel Powter's "Bad

Day," KT Tunstall's "Black Horse & the Cherry Tree" and Kelly Clarkson's "Walk Away." Asylum/Rap-A-Lot



spot with a total of 90,000, as Radiohead leader Thom Yorke's solo

bow, The Eraser, on XL Recordings through ADA, debuts at No. 3, selling 85,000. WB's Muse is the other top 10 newcomer,

Pimp C

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

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

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

Disney's Pirates of the Caribbean soundtrack is the biggest gainer of the week, taking off from the movie's blockbuster success to move No. 24-19, with a 24% increase in sales. Universal Republic rockers Hinder are next (No. 43-33, +23%), followed by A&M Intencope's Pussycat Dolls (No. 18-12, +20%), Capitol's surging **Corinne Bailey** Rae (No. 20-18, +14%), Curb's Tim McGraw (No. 31, +13%) and Maverick/WB's Wreck-



....

ers (No. 40-35, +13%).

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

- Todd Hensley todd.hensley@hitsmagazine.com

RR NATIONAL MUSIC

SIRIUS

1221 Ave. of the Americas

New York, NY 10020 212-584-5100

Steve Blatter

WLITER Bethamphetamine (Pretty Pretty)

Siring Mits 1

Jose Mangin

Hard Attack

lose Mano

Jeff Regan

Jeff Regan

kana Cas

stist/Title

CASSIE Me & U

Unfaithful Antaithful

FIELD MOB L/CIARA So What

PUSSYCAT DOLLS... Buttons RESH Do It To It

MELLY FURTADO ... Promiscuous

IS HILTON Stars Are Blind ASHLEY PARKER AMOFI Let II GO

FRAV Over My Head (Cable Car)

SEAN PAUL When You Gonna ...

AMET JACKBON MELLY Call On Mr.

ICT TURBERALL Black Horse & The Cherry

LIL JON VE-40 & SEAN PAUL Shap Yo. NICK LACHEY What's Left Of Me

INE ORTERA Crowded

PAULA DEANDA Doing Too Much

EYONCE MANY-Z DOM VU

FORT INNOR... Where'd... GNANLS BARKLEY Crazy

MATARHA BEE

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SHAKIRA MINYCLEF JEAN Hips Don't Lin 28 34

ENICAN REJECTS Move Along

FIELD Single

Gary Schoenwetter

TISHAMMGO Wastin' Time DJ LOGIC Atro Beat

FENGLE London Bridge BLUE OCTOBER Hate Me

COURA STARBUP Snakes On A Plane. JOJO Too Little Too Late LIONEL NICHE I Call It Love

NONPOINT in The Air Tonight BLACK LABEL SOCIETY Concrete Jungle

TER Caught In The Mo

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ADY SOVEREIGN Love Me Or Hate Me WOLFMOTHER Woman

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ANICI AT THE DISCO I Write Sins Not.

HINETINA AGUILERA Ain't No Other Man 34 16

Plays TW LW

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WALLS OF JERICHO A Trigger Full Of Promises

Kid Kelly

Haneen Arafat HICK LACHEY What's Left Of Me FRAY How To Save A Life

Underground Garage Kidlen

LINING THINKS New Year

Shade 45 Lil Shawn YOUNG INCE Do It Myself ONE TRICE Jamaican Girl M.O.P. Stop Pushing CABINE Talkin' All That Shift

Ares 33 Howard Marcus FATBOY SLIB Right Here, Right

How Country Scott Lindy DIERKS DENTLEY Every Mile & Memory GEORGE STRAIT Give It Away

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

MUSIC Jay Frank . 310-582-7770 John Lenac . 310-582-7773. AMBELS AND ANYWAYES Do It For Me Now ANTHORY MANUTON Sista Big Bones AUDIOBLAVE Original Fire DARY BOY BA PHINCE The Way I Live DEMAND FARMING With You Well BLUE OCTOBER Into The Ocean BOSSMAN You're Wrong BY THE THEE World On Fire COMA STARSHIP Snakes On A Plane... BEATH CAB FOR CUTTE I Will Follow You DIERICS DENTLEY Every Mile A Momory ELF POWER An Old Familiar Scene EVERCLEAR Hater EVENCLEAR Hater FEINDLE London Bridge GINDUP 1 CREW Song To Sing JOHNITA AUSTINI Gone Gone Gone JOHNITA AUSTINI Turn It Up ICATININA ELANI Love is LETOYA She Don't LIONEL MICHIE I Call It Love MATT COSTA Se INDINICA Dozen Roses MONTOCADozen Roses MONTOCAMERY GENTRY Some People Change NICK LACHEY I Can't Hate You Anymore NOEL The River O.A.R. Heard The World ONE Three More Davs LANDIT NCE BORS River LAR & Wood DE Future A FORMAT The Compromise RILLERS When STEVE REVIEW DE Forsake S When You Were Young ING TITLE The Mary Getaway. YOUNG CAPONE What It Iz Video Jay Frank • 310-582-7770 Colleen Quill . 310-582-7768

ALY & AJ Chemicals React **REYONCE VARY-Z** Deta VI. DMX Lord Give Me A Si SONIC YOUTH Incineral THALIA No, No, No ALL-AMERICAN REJECTS Top Of The World YEAH YEAH YEAHS

| -RADIO Disnep | |
|--|-------------|
| Artist/Title | Total Plays |
| HANNAH MONTANA Best Of Both Worlds | 82 |
| HANNAH MONTANA Who Said | 82 |
| RIHANNA SOS | 78 |
| HIGH SCHOOL MUSICAL We're All In This Together | 78 |
| BOWLING FOR SOUP 1985 | 77 |
| RIHANNA Pon De Replay | 76 |
| ALY & A.J. Rush | 75 |
| DANIEL POWTER Bad Day | 63 |
| JESSE McCARTNEY Beautiful Soul | 44 |
| 85 Get cha Head In The Game | 33 |
| ALY & A.J. Chemicals React | 32 |
| NATASHA BEDINGFIELD Unwritten | 32 |
| JONAS BROTHERS Mandy | 31 |
| 85 Who's Afraid Of The Big Bad Wolf | 31 |
| BLACK EYED PEAS Let's Get It Started | 31 |
| RASCAL FLATTS Life Is A Highway | 30 |
| CHRIS BROWN YO (Excuse Me Miss) | 29 |
| CRAZY FROG Axel F | 29 |
| JONAS BROTHERS Year 3000 | 29 |
| GREEN DAY Wake Me Up When September Ends | 28 |
| Playlist for week of July 8-14. | |

WESTWOOD ONE Rob Edwards • 661-294-9000

ainstream Country

ALAN JACKSON Like Red On & Rose

TAYLOR SWIFT Tim McGraw RASCAL FLATTS Life Is A Highway DIERIKS BENTLEY Every Mile A Memory

MONT GOMERY GENTRY Some People Change

FORT MINOR MOLLY BROOKE Where'd You Go

David Felker

Het Country

David Feiker

Young & Verna

David Feiker

Bright AC

Gary Thompson

ative line Alte Polychronopolis

102-952-7611 AUDIOSLAVE Original Fire MULLERS When You Were Young MED JUNEXIT APPARATUS Face Down TOOL The Pot GODSMACK Shine Down

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Fuege Hector Cornorad VOLTIO Voltio

(((\\$)))

ATELLITE

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

TEDOY GEIGER These Walls JESSE NICCARTINEY Right Where You Want Me

Flight 25

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Mike Abrame

Mike Abrams

The Bland

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Luis Raro

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CHING MINET Acu

Dan Lopez

ABC AC

Peter Stewart

Dave Nicholson

Richard Lee

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Justin Prager

Soft Reck

Justin Prager

Today's Country

John Hendricks

Americana

John Hendricks

STAIND Everything Changes LOS LONELY DOYS Diamonds INCRELBACK Far Away

LIGHEL RICHIE I Call It Love JACK JOHNSON Upside Down

RAIII Manchildblach

BOARDS OF CAMADA Skyline KASKADE Soft Upon The Lips

SYLVER Lay All Your Love On Me 4 STRINGS Sunrise

Phil Hall . 972-991-9200 ABC Het AC

JANET JACKSON MIELLY Call On Me CHRISTINA AGUILERA Ain't No Other Man

JOHNINY RAY Asi Es La Vida SERVANDO & FLORENTINO Una Cancion Para... JOHNINY VENTURA La Mujer Que Nos Gusta

ODC RADIO NETWORKS

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

KT TUNSTALL Black Horse & The Cherry Tree

ABC's Country Coast to Coast

DIERKS BENTLEY Every Mile A Memory

DERKS BENTLEY Every Mile A Memory

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Justin Prager ENYA Someone Said Goodbye FOURPLAY (M. MCDOMALD My Love's Leavin' FRAY Over My Head (Cable Car) OMNISOUL When You Go LlowEL RICHNE I Call II Love BOB SEGER Wat For Me IIT TUNSTALL Black Horse & The Cherry Tree

KEITH ANDERSON Three Chord Country... OLERKS BENTLEY Every Mile A Memory MONTGOMERY GENTRY Some People Change

DARRELL SCOTT Hank Williams' Gho TODD SNIDER Looking For A Job DARCY LYNNE WARD Runaway Train

LASON ALDEAN Amarillo Sin

ABC's Real Country

Viva Hector Corporan MELINA LEÓN & LOS TRI-O Desvelo De Amoi

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

The Sectors Zoltar USUAL SUSPECTS Krypton SOD Da Fish DAN STONE Made in Bahrain

X Billy Zero ONTY ON PURPORE Hallelujah Sirens GEORGIE JAMES Domos At Dance Place RADIO 4 Enemies Like This

Ted Kelly DENNY PAGE Turn Down The Lights MADONNA Get Together CHERISH Do It To It EL CANTO DEL LOCO Besus LOLEATTA HOLLOWINY Love Sensation ME Park Pour Zouke

X Country Jessie Scott CHRIS KINGHT Enough Rope GINN SISTERS Blood Oranges WILL NOGE The Man Who Killed Love BRIGITTE DEMEYER Something After All

10 million homes 180,000 busin

Ken Johnson Rell Johnson EIMLY KING U & 1 MASTERS OF GROOVE Mon Amore CMAIL Ghetto Story SAVE What's Wrong With Me N. O. H. A. Bakan Hot Step 2RAURINVOHNUNG 2 Von Millionen 1 ELECTIO COCO EL Acredito MIRAN MIG Alchade n Von Ste

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KIRK FRANKLIN Imagine Me MARK HARRIS Find Your Wings

SANCTUS REAL I'm Not Alright MERCYME So Long Self SWITCHFOOT We Are One Tonight LEELAND Sound Of Melodies DONALO LAWRENCE ... The Blessing Of ... GEORGE HUFF Miracles NATALIE GRANT Held **GRYSTAL MEYERS** Fire

s' Ghost



Groove Lounge

NOVALINA Machete NHYMEFEST Fever JURASCIC & Gofta Understand INGT CHIP And I Was A Boy From School VOICEMAIL Do It Again

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Pop NELLY FURTADO I/TIMBALAND Promiscuous GRARLS BARKLEY Crazy RED HOT CHILL PEPPERS Dani California ANNA Un CHRISTINA AGUILERA Ain't No Other Man

Christian CHATSELLINH KIRK FRANKLIN Looking For You YOLANDA ADAMS Victory CHRIS TOMLIN How Great Is Our God HAWK NELSON Everything You Ever Wanted THIRD DAY Cry Out To Jesus

Falk Fonk KATE RUSBY Mary Blaize APRIL VERCH Tennessee Wagoner JOAN BAEZ Silver Dagger AMAIS MITCHELL Before The Eyes Of Storytelling... CHERYL WHEELER Delying Gravity

RR NATIONAL MUSIC

C'B (T





Ed Hard

General Manager DADDY YANKEE USHOOP DOGG Ganosta Zone 30 YOUNG DRO VI.I. Shoulder Lean 30 LIL JOHN I/E-40 & SEAN PAUL Snap Yo Fingers 29 AFI Miss Murder 21 TAKING BACK SUMDAY MakeDamoSur 27 BUSTA RHYMES INHLL.I.AM & KELIS I Love My. 26 30 SECONDS TO MARS The Kill 26 UNDEROATH Writing On The Walls 26 **RISE AGAINST Ready To Fall** 18 YUNG JOC Gom' Down 16 FIELD MOB MOULY BROOK So What 16 PANIC! AT THE DISCO But It's Better If You Do 16 LUPE FIASCO Kick Push 15 E-48 1/T-PAIN & KANDI GIRL U And Dat 15 EARLY NOVEMBER Hair 15 PEARL JAM Life Waster 15 MARRELL INCANVE WEST Number One 15 ANGELS AND ANDWAVES The Adventure 15 NED JUMPSUIT APPARATUS Face Down 15 WOLFINGTHER Woman 15 Video playist for the week of July 10-16.

David Cobe

ADIGO **CONCERT PULSE** In acce a Artis THE MCOR \$1,695 NCGRAW Ne de Soleil: Delimium \$1,282.0 PEARL JAM REINTY CHESNEY \$1,150. RASCAL FLATTS \$714 \$523 ROD LARRY THE CABLE GUY BRAD PAISLEY \$354.0 \$303 KID ROCK \$281. ANDRE RIEU BLACK EYED PEAS \$273. \$263 BOB DYLAN \$263. FALL OUT BOY \$258.4 WILLIE MELSON \$239.0 ing this week's new tours Black Eved Peas Bob Dylar Nick Lacher Teel The CONCERT PULSE is courtesy of concert industry trade publication POLLSTAR, 559-271-7900 or www.polistaronline.com

| n households , President VP/Programming Time I Hear Your Name | COUNTRY INJUST TELEVISION 82.6 million households Brian Philips, Sr. Exec.GM Chris Perr, VP/Music & Telent | |
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| on't Forget To Remember | ADDS | |
| Iornia Girls | RHONGA VINCENT Heartbreaker's Alibi | |
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| Chance u Go With Me | Artist/Title | TW LW |
| d Go with Me | BRAD PAISLEY The World | 25 21 |
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| e It Should | | |
| ssissippi (Up To No Good) | JOSH TURNER Would You Go With Me | 23 20 |
| Strings Boing Through Hell | WRECKERS Leave The Pieces | 23 18 |
| Going Through Heit | TOBY KEITH A Little Too Late | 21 20 |
| nber | RODNEY ATILINS If You're Going Through Hell. | 21 18 |
| ate Of Mind | ERIC CHURCH How Bout You | 21 18 |
| , Why, Why | RASCAL FLATTS Me And My Gang | 21 18 |
| Good Man | TRACE ADKINS Swing | 19 16 |
| eces | GRETCHEN WILSON California Giris | 19 15 |
| Aascara ent as of July 17. | BIG & RICH 8th Of November | 17 18 |
| eni as or July 17. | | |
| | PHIL VASSAR Last Day Of My Life | 16 18 |
| | BROOKS & DUNN Building Bridges | 15 11 |
| | SHEDAISY In Terms Of Love | 14 13 |
| | JULIE ROBERTS Men & Mascara | 12 10 |
| useholds m | DIERKS DENTLEY Settle For A Slowdown | 12 9 |
| p | JACK INGRAM Love You | 12 9 |
| | TOBY KEITH Get Drunk And Be Somebody | 12 8 |
| | JASON ALDEAN Why | 11 12 |
| Dic Attair | Airplay as monitored by Mediabase 24/7 between July 10-16 | , |

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



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

TELEVISION

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

the Trees

Friday, 7/21

• Jurassic 5, Jimmy Kimmel Live (ABC, check local listings for time).

. Jewel, Late Late Show With Craig Ferguson (CBS, check local listings for time).

. Living Things, Last Call With Carson Daly (NBC, check local listings for time).

. The John Mayer Trio, The mel. Ellen DeGeneres Show (check local listings for time and channel).

Salarday, 7/22 . Foo Fighters, Saturday Night Live (NBC, 11:30pm ET/PT).

Monday, 7/24

. Taking Back Sunday, The Tonight Show With Jay Leno (NBC, check local listings for time).

. India.Arie, Late Show With David Letterman (CBS, check local listings for time).

• The Flaming Lips, Jimmy Kimmel.

· Beastle Boys, Late Night With Conan O'Brien (NBC, check local listings for time).

1.2

. The Buzzcocks, Craig Ferguson

• Anthony Hamilton, Ellen DeGeneres.

Tuesday, 7/25

• Ashanti, Live With Regis & Kelly (check local listings for time and channel),

• Rihanna, The View (ABC,

. Los Lonely Boys, Jay Leno. . Tapes 'N Tapes, David Letterman.

• The Elected, Jimmy Kimmel.

• Yellowcard, Conan O'Brien.

· Mary J. Blige, Ellen DeGeneres.

Wednesday, 7/26

· LeToya, Regis & Kelly.

· Pharrell, Jay Leno.

. Los Lonety Boys, Jimmy Kim-

• Jurassic 5, Craig Ferguson.

· Rock Kills Kid, Carson Daly.

· Elton John, Ellen DeGeneres

Thursday, 7/27

· Everclear, Jay Leno.

• The Spinners, David Letterman

· Lewis Taylor, Conan O'Bri-

· Sammy Hagar, Craig Ferguson.

· Barry Manilow, Ellen DeGeneres

- Julie Gidiow

The iTunes Music Store Top 10

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

Top 10 Songs

- 1. NELLY FURTADO I/TIMBALAND Promiscuous
- **GNARLS BARKLEY** Crazy
- PUSSYCAT DOLLS I/BIG SNOOP DOGG Buttons
- JOHN MAYER Waiting On The World To Change
- CHRISTINA AGUILERA Ain't No Other Man 5
- SHAKIRA #WYCLEF JEAN Hips Don't Lie 6 7. THE FRAY Over My Head (Cable Car)
- 8. CASSIE Me & U

2

- 9. RASCAL FLATTS Life Is A Highway
- 10. RIHANNA Unfaithful

Top 10 Albums

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

RR A&R WORLDWIDE



SAT BISLA set Conrworldwide.com

Bonnaroo 2006

The ultimate music festival — and then some

By Brandon Fuller brandon@enrworldwide.com

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

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

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

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

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

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



Robert Randolph

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

The Beginning

In April of 1974 a 33-year-old jazz musician from New Orleans named Dr. John released his seventh studio album, called *Desitively Bonnaroo*. This album was released at the height of his career and on the heels of his most famous song, "Right Place, Wrong Time." Thirty-two years later I had the extreme pleasure of watching Dr. John perform at the very festival he helped to name.

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

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



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

Now in its fifth year, the Bonnaroo Music & Arts Festival has rapidly evolved into the most successful and top-grossing music festival in the world. At its launch in 2002 its lineup boasted such artists as Jack Johnson, Jurassic 5, Ben Harper, Blind Boys

Of Alabama, Norah Jones, Robert Randolph & The Family Band, Widespread Panic, Les Claypool, Cut Chemist and Ween.

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

The instant sense of community that developed that year remains today.

Name another place where a die-hard Phish fan could watch Blackalicious and Jurassic 5 perform on the same day and actually enjoy it.

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

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

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

I firmly believe that in

the coming years we will see more and more of a shift to an all-digital music industry. CDs will be a novelty, and labels will have to rely on alternative revenue streams aside from simply selling records. The jam-band community is ahead of the curve, and Bonnaroo is a perfect example of that. Bob Lefsetz recently said, "Bonnaroo has got much more to do with the future of the record business than Top 40 radio." 1 couldn't have said it better myself.

Robert Randolph

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

convention in Florida, Randolph has opened for some of the biggest names in the jam-band community

ty. "Bonnaroo is like my church now," Randolph said recently. With his pedal steel guitar as his pen, he indeed creates a new kind

of scripture when he plays. Randolph exudes a passion and love for music that is impossible to overlook. Many of today's stars could learn a lot from watching Robert Randolph onstage. He shows what live music is all about — connecting with the audience on an emotional, physical and spiritual level.

The Cat Empire

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

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

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

They were the talk of the festival through-



The Cat Empire

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

Bob Lefostz

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

A Peaceful Affair

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

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

My Challenge To You

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

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

For more information on Bonnaroo, check out www.bonnaroo.com.

RR CHR/POP



KEVIN CARTER kcarter@radioandrecords.com

PART TWO OF A SERPENTINE TWO-PART SERIES

'Look Out! More Snakes!'

As the temperature rises, so does our barbecue consumption

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

Jon Zeliner

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

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

What books are you planning on reading at the beach or on



your half-finished deck? I want to finish Marley and Me, by John Grogan - very entertaining. What movie are

you most looking forward to? Pirates of the Caribbean II.

Jon Zellner

Are you going to see Snakes on a Plane

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

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

Chase Murphy

PD, WFBC/Greenville, SC

Any vacation plans? I might be headed to Texas to see the

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



Chase Murphy

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

Are you going to see Snakes on a Plane when it comes out? Should 1?

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

Danny Cooper

VP/Pop Promotion, Virgin Records

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

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



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

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

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

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R&R'06: Dallas Strikes Back

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

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

Join us, won't you? It'll be a fabulous soirée. Hit up our website at www.radioandrecords.com and click the "Conventions" tab for details on the agenda and to register.

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

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

Mark Anderson

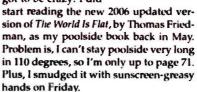
Director/Contemporary Formats. Audience Development Group

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

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

really lucky, someone will have Leinenkugel's BerryWeiss on tap. Yum!

What books are you planning on reading at the beach or on your half-finished deck? Outside? During summer in got to be crazy! I did



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

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



Las Vegas? You've Mark Anderson

What movie are you most looking for-

Blackjack,' by IGT Gaming, at the new Red Rock Casino down the street." Mark Anderson

Chillin Chilling and Chilling a

"I'll continue to spend

much time this summer,

conditioning, reading

safely in air

'25 Cent Video

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

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

Chio

Morning Guy, WRDW (Wired 96.5)/Phitadelphia

Any vacation plans? I am on vacation

this week, headed to Ocean City, MD with my wife and 5-yearold son. I am going there because I want to get away, relax and not have to drive too far.



What books are you planning on reading at the beach or on your half-fin-

Chio

ished deck? My beach reads will be The Big Moo, edited by Seth Godin, and The Likeability Factor, by Tim Sanders.

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

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

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

RR CHR/POP TOP 50

| 101 | 7.00 | July 21, 2006 | - | | - | * | - | POWERED |
|-----|------------------|--|-------|-------|----------|-------|----------------|--|
| AST | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | CHART | TOTAL STATICHE | MEDIADA |
| 1 | 0 | NELLY FURTADO f/TIMBALAND Promiscuous (Geffen) | 9590 | +659 | 736430 | 12 | 119/0 | |
| 2 | 2 | RIHANNA Unfaithful (Def Jam/1DJMG) | 7878 | +366 | 565154 | 13 | 119/0 | MOST ADDED |
| 6 | 3 | CASSIE Me & U /NextSelection/Bad Boy/Atlantic) - | 6728 | +549 | 485148 | 13 | 115/0 | ANTHET TITLE LABEL(S) |
| 3 | 4 | SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 6606 | .712 | 458303 | 21 | 119/0 | FERGIE London Bridge (A&M/Interscope) |
| 7 | 6 | PANIC! AT THE DISCO I (Decaydance/Fueled By Ramon/Lava) | 6456 | +664 | 510428 | 11 | 117/0 | NICKELBACK Far Away (Roadranner/IDJMG) |
| 1 | 6 | FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) | 6109 | -660 | 395568 | 15 | 120/0 | JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group) |
| 3 | 1 | FRAY Over My Head (Cable Car) /Epic/ | 6051 | +315 | 412890 | 21 | 111/2 | LIDNEL NCHIE I Call It Love <i>(Island/ICJ/MG)</i> JCJD Tee Little Teo Late <i>(BinckGround/Universal Motown)</i> |
| j. | 8 | CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown) | 6026 | -355 | 434347 | 16 | 108/0 | CHERISH Do It To It (She Neff/Capitol |
| E. | 9 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 5557 | +293 | 398796 | 7 | 120/0 | E-40 ffT-PAN & KANDI GINL U And Dat (Reprise/BANE) |
| 2 | 10 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 5164 | +728 | 350202 | 6 | 119/0 | The CitigPap add threshold is applied to manitured stations not allowed to r |
| 3 | 0 | PUSSYCAT DOLLS ffBig SNOOP DOGG Buttons (A&M/Interscope) | 4736 | +356 | 323677 | 18 | 108/0 | adds per their company policy. Songs that reach seven plays per work w |
|) | 12 🖄 | NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | 4326 | -638 | 314750 | 19 | 118/0 | are singley week. An ainplay week is defined as Sanday through Saturday. from all other programmers are still accepted at any play level. |
| 1 | 13 | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) | 4225 | -348 | 286239 | 19 | 114/0 | |
| 5 | 14 | BEYONCE' 1/JAY-Z Deja Vu (Music World/Sony Urban/Columbia) | 4131 | +140 | 251722 | 5 | 119/1 | |
| \$ | 15 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 3788 | -249 | 230023 | 23 | 104/0 | |
| 2 | 16 | CHERISH Do It To It (Sho'Nuff/Capitol) | 3340 | +743 | 204954 | | 104/8 | |
| 5 | 17 | FIELD MOB FICIARA So What (DTP/Geffon) | 3325 | -541 | 224196 | 14 | 106/0 | MOST |
|) | 18 | PARIS HILTON Stars Are Blind (Warner Bros.) | 3307 | + 269 | 214575 | | 113/3 | INCREASED PLAYS |
| , | 19 | SEAN PAUL Temperature (VP/Atlantic) | 3214 | -442 | 225126 | 25 | 116/0 | INCREASED PLATS |
| 3 | 20 | RIHANNA SOS (Def Jam/IDJMG) | 2967 | -401 | 218466 | 25 | 119/0 | TO |
| 1 | 21 | JESSICA SIMPSON A Public Affair (Epic) | 2861 | +380 | 180151 | 3 | 107/3 | ARTIST TITLE LABEL(S) INC. |
| | 22 | PAULA DEANDA f/BABY BASH Doing Too Much (Arista) | 2815 | -52 | 223409 | 10 | 95/0 | JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group) +11 |
| 9 | 23 | DANIEL POWTER Bad Day (Warner Bros.) | 2770 | -382 | 161570 | 20 | 116/0 | CHERISH Do It To It /Sho Wuff/Capital + GRARLS BARKLEY Crazy (Downtown/Lava/Atlantic) + |
| 5 | 24 | YUNG JOC Goin' Down (Bad Boy/Atlantic) | 2588 | +327 | 158587 | 7 | 80/5 | FERGIE London Bridge (A&M/Interscape) +1 |
| 9 | 25 | JUSTNI TIMBERLAKE SexyBack (Jiva/Zombe Label Group) | 2533 | +1623 | 230847 | 2 | 104/20 | PANICI AT THE DISCO L. (Decaydance/Fueled By Raman/Lava) +1 |
| 9 | 26 | LIL' JON F/E-40 & SEAN PAUL Snap Yo Fingers (TVT) | 2238 | +295 | 143230 | | 64/5 | NELLY FURTADO ffTIMBALAND Promiscuous (Geffen) +1 |
| 3 | 27 | CHRIS BROWN f/LIL' WAYNE Gimme That <i>(Jive/Zombe Label Group)</i> | 2223 | -298 | 151680 | 12 | 76/0 | CASSIE Me & U (NextSelection/Bad Boy/Atlantic) + JESSICA SIMPSON A Public Atlair (Epic) + |
| | 28 | ASHLEY PARKER ANGEL Let U Go (BlackGround/Universal Motown) | 2183 | -127 | 168347 | 19 | 81/0 | JESSICA SIMPSON A Public Affair (Epic) + RINAIMA Unfaithful (Def Jam/IDJ/MG) + |
| | 29 | KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 2153 | +177 | 109247 | 10 | 78/7 | PUSSYCAT DOLLS Buttons (A&M/Interscope) + |
| | 30 | SEAN PAUL When You Gonna (Give It Up To Me) (VP/Atlantic/ | 1886 | +78 | 212992 | 7 | 71/4 | |
| | 31 | JEANNIE ORTEGA f/PAPOOSE Crowded (Hollywood) | 1837 | -242 | 133394 | 12 | 86/0 | |
| | 32 | RED HOT CHILL PEPPERS Dani California (Warner Bros.) | 1563 | +173 | 57206 | | 58/5 | |
| | 33 | JANET JACKSON (INELLY Call On Me (Virgin) | 1520 | -4 | 83784 | 4 | 68/1 | |
| | 34 | ANNA MALICK Breathe (2 AM) (Columbia) | 1448 | -320 | 95592 | 20 | 79/0 | NEW & ACTIVE |
| | 65 | | 1410 | +187 | 51530 | 20 | 64/1 | NEW & ACTIVE |
| 1 | 3 | BLUE OCTOBER Hate Me (Universal Motown) KELLS (ITOD SHORT Basey (Jim/Zomba Label Comm) | | | 75382 | | 46/6 | 600 GOO DOLLS Stay With You (Warner Bres.) |
| | 9 | KELIS ffTOO SHORT Bossy (Jive/Zomba Label Group) | 1318 | +264 | | - | 52/1 | Total Plays: 441, Total Stations: 16, Adds: 0 Class (Instantial Landial Stations: 16, Adds: 0 |
| | 3 | SHINEDOWN I Dare You (Atlantic) | 1270 | + 103 | 45168 | | 52/1 83/3 | CIARA (ICHAMILLIPILAIRE Get Up /LaFace/Zomba Label Group/ Total Plays: 389, Total Stations: 17, Adds: 6 |
| | - | MARIO VAZQUEZ Gallery (Arista/RMG) | 1232 | +121 | 92427 | - | 83(3 103/0 | BO BICE U Make Me Better (RCA/RMG) |
| | 39 (1) | BUBBA SPARXXX Ms. New Booty (Purple Ribbon/Virgin) | 1113 | -217 | 71451 | 20 | | Total Plays: 382, Total Stations: 34, Adds: 7 |
| | 9 | E-40 f/T-PANI & KANDI GIRL U And Dat (Reprise/BME) | 858 | +241 | 68939 | 3 | 41/8 | TEBBY GEIGER Those Walls (Columbia/Sony BMG) |
| ł | 9 | FRANKIE J. HMANNIE FRESH & CHAMILLIONAIRE That Girl (Columbia) | 803 | +156 | 68772 | 2 | 32/4 48/2 | Total Plays: 330, Total Stations: 30, Adds: 6 J0J0 Too Little Too Late <i>(BlockGround/Universal Motourn)</i> |
| 1 | - | CHEVENNE KIMBALL Hanging On /Epic/ | 802 | +110 | 25970 | 4 | | Total Plays: 301, Total Stations: 23, Adds: 11 |
| 8 | G | NE-YO Sexy Love (Def Jam/IDJ/MG) | 790 | +129 | 39112 | 3 | 51/5 | LETBYA Tom (Capital) |
| 2 | 44 | BOIL JOVI Who Says You Can't Go Home <i>(Island/IC/IMG)</i> | 714 | -68 | 35086 | 15 | 52/0 | Total Plays: 215, Total Stations: 21, Adds: 7 |
| Ð | 6 | FERGIE London Bridge (A&M/Interscope) | 701 | +699 | 88748 | 1 | 83/83 | INNOER Lips Of An Angel (Universal Republic) Total Bluer 200, Total Stations 16, Adds 7 |
| | 46 | SNOW PATNOL Chesing Cars (A&M/Interscope) | 505 | +15 | 21798 | 3 | 37/3 | Tetal Plays: 208, Tetal Statians: 16, Adds: 7 T.L. Why You Wanna <i>(Grand Hussia/Atlantic)</i> |
| Ø | • | AFI Miss Murder (Tiny Evillaterscope) | 574 | +202 | 18563 | 1 | 38/5 | Total Plays: 204, Total Stations: 17, Adds: 4 |
| | 48 | PHNK Who Knew (LaFace/Zombe Label Group) | 562 | -20 | 14790 | 4 | 49/1 | GYM CLASS HERDES The (Decaydance/Funied By Raman/Lava) |
| D | 49 | MICKELBACK For Away (Roadranner/IDJMG) | 510 | +344 | 48751 | 1 | 55/28 | Total Plays: 168, Total Stations: 13, Adds: 7 |
| 0 | 50 | NATASHA BEDINGFIELD Single (Epic) | 477 | -406 | 19277 | 11 | 65/0 | RACONTEURS Steady, As She Goes (Third Man/V2) |

120 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. It two songs are fied 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. It 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 uneported as adds do not count toward overall total stations playing a song. Most Increased 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, j@ 2006, Arbitron Inc.) @ 2006 Radio & Records.

Seegs ranked by total plays

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



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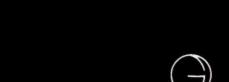
TV / PRESS

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

This Crazy Life In stores 8/15

IMPACTS 7/25

D



GEFFEN

2006 Geffen Records

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ET

RR CHR/POP TOP 50 INDICATOR

| LAST | THIS | July 21, 2006 | TOTAL | PLAVE | TOTAL | WEEKS ON | TOTAL STATIONS | |
|---------|-------------------|---|-------|--------------|----------------|----------|----------------|--|
| 1 | INCER | NELLY FURTADO (TIMBALAND Promiscuous (Getten) | | PLAYS +77 | (00) | 2-10- | | MOST ADDED |
| | ĕ | RELLY FOR FADO 1/ FRIESALAND Fromscuous <i>(Gerren)</i> RiHANNA Unfaithful <i>(Def Jam/ID.)MG)</i> | 3976 | | 62771 59927 | 11 | 60/0 | ARTIST TITLE LABEL(S) |
| 2 | 8 | | 3670 | +93 +224 | 58837 | 13 | 60/0 | FENGIE London Bridge (A&M/Interscope) |
| 5 | 0 | CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 3302 | | 52037 | 12 | 58/0 58/1 | JUSTIN TIMBERLAKE SexyBack (Jive/Zembe Labe/ Group NICKELBACK For Away (Readmonar/IDANG) |
| 7 | ŏ | FRAY Over My Head (Cable Car) (Epic/ BANICLAT THE DIRCO LWite Size (Consumers)(Control On Demon(Control | 3300 | +103 | 50769 | 19 | | JEJO Teo Little Teo Late (BlackGround Universal Motown |
| | 6 | PANIC! AT THE DISCO Write Sins (Decaydance/Fueled By Ramen/Lava) | 3248 | +245 | 48225 | 10 | 58/0 | KELIS (TOO SHORT Bossy (Jing/Zambe Label Group) |
| • | 7 | FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) | 3106 | -188 | 47912 | 15 | 57/0 | FRANKE J That Girl (Columbia) |
| 3 | - | SHAKIRA ITWYCLEF JEAN Hips Don't Lie (Epic) | 3025 | -285 | 48776 | 20 | 58/0 | CHERISH Do It To It <i>(She Niefl/Capital)</i> JARET JACKSON (RIELLY Call On Me <i>(Virgin)</i> |
| 10 8 | 8 | CHRISTNIA AGUILERA Ain't No Other Man (RCA/RMG) | 2894 | +238 | 47303 | 7 | 60/0 | BLUE OCTOBER Hate Me (Universal Motown) |
| 3 | Ō | CHAMILLIONAIRE (KRAYZIE BONE Ridin (Universal Motown) | 2605 | -179 | 41319 | 14 | 54/1 | NE-YO Sexy Love (Def Jam/IDJMG) |
| | 11 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 2364 | +337 | 38247 | 6 | 57/0 | E-40 ffT-PAIN & KANDI GIRL U And Dat (Reprise/BME) ASHLEE SIMPSON Invisible (Geffen) |
| 9 | 12 | NICK LACHEY What's Left Of Me (<i>Jive/Zomba Label Group</i>) PUSSYCAT DOLLS [®] (IBIG SNOOP DOGG Buttons (<i>A&M/Interscope</i>) | 2345 | -333 | 36770 | 19 | 52/0 | LIDNEL RICHIE Call It Love (Island/IDJ/MG) |
| 2 | 13 | | 2308 | +143 | 36860 | 10 | 57/0 | BEYONCE' fIJAY-Z Daja Vu /Music World/Sony Urban/Col |
| | | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) | 2063 | -168 | 31290 | 20 | 45/0 | AFI Miss Murder (Tiny Evil/Interscope) TEDDY GEIGER These Walls (Columbia/Sony BMG) |
| 5 4 | | BEYONCE' flJAY-Z Deja Vu (Music World/Sony Urban/Columbia) | 1947 | +113 | 30650 | 5 | 57/3 | RACONTEURS Steady, As She Goes (Third Man/V2) |
| | 15 | FIELD MOB f(CIARA So What (DTP/Geffen) | 1636 | -267 | 24754 | 13 | 42/0 | |
| 1 6 | 17 | PARIS HILTON Stars Are Blind (Warner Bros.) | 1616 | +232 | 25395 | 5 | 51/2 | |
| | 17 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 1613 | -123 | 24047 | 23 | 38/0 | |
| 3 | 18 | PAULA DEANDA f/BABY BASH Doing Too Much (Arista) | 1518 | +8 | 23330 | | 50/1 | |
| 7 | 19 | SEAN PAUL Temperature (VP/Atlantic) | 1418 | -159 | 21758 | 23 | 40/0 | |
| 5 | 20 | JESSICA SIMPSON A Public Affair (Epic) | 1337 | +321 | 19297 | 3 | 47/2 | |
| 3 | 8 | CHERISH Do It To It /Sho Nuff/Capitol | 1139 | +273 | 18508 | 5 | 43/6 | |
| 4 | 2 | KT TUIISTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 1138 | +69 | 18602 | 15 | 37/1 | |
| 9 | 23 | OAINEL POWTER Bad Day (Warner Bros.) | 1124 | -357 | 16765 | 28 | 37/8 | |
| 2 | 24 | CHRIS BROWN F/LIL' WAYNE Gimme That (Jive/Zombs Labe/ Group/ | 1005 | -223 | 19696 | 16 | 40/0 | |
| 6 | 8 | RED NOT CHILL PEPPERS Dani California (Warner Bros.) | 1835 | +128 | 16887 | | 39/1 | MOST |
| 1 | 6 | YUNG JOC Gein' Down (Bad Boy/Atlantic) | 983 | +174 | 15844 | • | 40/2 | MOST |
| 6 | | JUSTIN TIMBERLAKE SexyBack (Jiva/Zomba Label Group) | 896 | +893 | 12274 | 2 | 47/18 | INCREASED PLAYS |
| 0 | 8 | JANET JACKSON (NELLY Cal On No (Virgin) | 848 | +7 | 14635 | 4 | 41/4 | ARTIST TITLE LABELOD |
| 2 | 89 | LL'JON 1/E-48 & SEAN PAUL Snap Ye Fingers (TV7) | 613 | +41 | 12557 | 7 | 35/1 | JUSTIN THIDERLAKE SonyBack (Jing/Zambo Label Group |
| 9 | 30 | JEANNIE ORTEGA (IPAPOOSE Crowled (Hollywood) | - 762 | -05 | 10576 | 11 | 29/0 | GRANLS BANKLEY Crazy (Downtown/Love/Atlantic) |
| Ļ | - | SEAN PAUL (REYSHIA COLE When You Genne (Sive It Up To Ma) (//P/Atlantic/ | 714 | +117 | 12950 | • | 33/2 | JESSICA SIMPSON A Public Affair (Epic) |
| 7 | 32 68 | AMINA NALICK Breathe (2 AM) /Calumbia/ | 671 | -215 | 9788 | . 17 | 23/0 | CHENSON Do It To It /She Werk/Capital PANICI AT THE DISCO L., DecaydanceFeeled By Remon |
| 5 | | SHINEDOWN I Dare You (Atlantic) | 643 | +126 | 10003 | 7 | 26/1 | CHRESTINA AQUILERA Ain't No Other Man /RCA/MIG |
| 8 3 | ~ | BLUE OCTOBER Hats Me (Javarsal Motowa) | | +107 | 8335 | | 30/4 | PARS INLIGH Stars Are Blind (Warner Bras.) |
| | 35 | NATASHA BEDINGFIELD Single (Epic/ NE) IR (1700 SNORT Bases) (Incline (Combol John Commit | 585 | -219 | 8321 | 12 | 17/0 | CASSIE No & U /NextSelection/Bod Boy/Adamtic/ VUIG JOC Gain' Down <i>Bad Bay(Atlantic)</i> |
| | 36 | KELIS (/TOO SHORT Bassy (Jive/Zomba Label Group) | 444 | +138 | 7376 | 4 | 27/7 | INCKELBACK For Avery (Readramar/ID/IMG) |
| 7 | 37 | BUBBA SPARXXX (IVING VANG TWINS Ms. New Booty (Parple Ribbon/Virg | | -37 | 7763 | 18 | 21/0 | PUSSYCAT BOLLS Buttens (A&M/Interscope) |
| 0 8 | (1) 39 | MANO VAZQUEZ Gallery (Arista/RMG) | 384 | +50 | 5001 | | 16/0 | KELIS 1700 SHORT Bassy (Jive/Zembe Label Group) FERGIE London Bridge (A&M/Interscope) |
| | | JUPITER RISING Go! (Chime) | 339 | -73 | 5826 | | 18/0 | RED NOT CHILI PEPPERS Dani California (Warner Broz.) |
| 9 | 40 | SAVING JANE Happy (Universal Republic) | 332 | -65 | 4577 | | 16/1 | StimeDovini Dare You (Adantic/ |
| 3 1 | 9 | FRANCE J. MAANINE FRESH & CHAMILLIONAIRE That Girl (Columbia) | 299 | +78 | 5012 | 2 | 17/7 | SEAN PANL. When You Gove It Up To Mai ////Adamic |
| | 8 | AFI Miss Murder (Tiny Evil/Interscope) | 274 | +76 | 3820 | 2 | 17/3 | BEYONCE' (LJAY-2 Daja Va (Music WorldSony Urban/Calambia ALY & A.J. Chemicals React (Hallywood) |
| 3 | 8 | NE-YO Sexy Love (Def Jam/IDJMG) | 272 | +78 | 5726 | 4 | 14/4 | BLUE OCTOBER Hate Me (Universal Motours) |
| • | 8 | CHEYEINNE KINNBALL Hanging On /Epic/ | 256 | +45 | 4286 | 3 | 14/1 | FRAY Over My Head (Cable Car) /Epic/ |
| 2 | 8 | CRINICE On And On (Listen) | 244 | +7 | 3994 | 19 | 9/1 | NINANNA Unfaithful (Def Jam/DJMG) TEDDY GEIGER Those Walls (Columbia/Sony BMG) |
| Ø | 4 6 | E-40 F/T-PAIN & KANDI GIRL U And Dat (Reprise/BME) | 231 | +70 | 3893 | 1 | 13/4 | FRANCE J That Girl (Columbia/Sony Date) |
| | 9 | PNNK Who Knew /LaFace/Zomba Label Group/ | 192 | +15 | 3306 | 4 | 12/1 | NELLY FURTADE (/TIMBALAND Promiscuous /Geffan/ |
| | 4 8 | NICKELBACK Far Away (Roadrunner/ID./MG) | 182 | +150 | 2116 | 1 | 24/19 | AFI Miss Murder (Tiny Evillatorscope) |
| 5 | 49 | BON JOVI Who Says You Can't Go Home (Island/ICJING) | 166 | -40 | 2990 | 17 | 10/0 | NE-YO Sexy Love (Dol JanviOJMG) E-40 ET-PAIN & KANDI GIRL U And Det (Reprise/BME) |
| i D | 50 | ASHLEE SIMPSOIL Invisible (Gettan) | 161 | +47 | 2174 | 1 | 11/4 | ICT TURSTALL Black Horse & The Cherry Tree (Relentless/ |

61 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15. © 2006 Radio & Records



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JESSE MCCARTNEY Right Where You Want Me (Hellywood)

+53

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July 21, 2006

RR CHR/POP

| Artist Title (Label) | TW | LW | Famil. | Burn | W 12-17 | W 18-24 | W 25-34 |
|---|-------|--------|------------|------|------------|------------|------------|
| ALL-AMERICAN REJECTS Have Along Doghouse/Interscope | 3.54 | 4.00 | 95% | 32% | 4.32 | 3.67 | 3.70 |
| FRAY Over My Head (Cable Car) (Epic/ | 3.90 | 3.95 | \$3% | 38% | 4.18 | 3.73 | 3.71 |
| NELLY FURTADO f/TIMBALAND Promiscuous /Geffan/ | 3.87 | 3.89 | - | 28% | 3.88 | 4.00 | 3.76 |
| PANICI I Write Sins/Decaydance/Fueled By Ramen/Lava | /3.86 | 3.86 | 58% | 27% | 4.33 | 3.90 | 3.68 |
| CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 3.75 | 3.84 | 95% | 21% | 3.74 | 3.62 | 3.63 |
| NICK LACHEY What's Left Of Me (Jive/Zombe Label Group) | 3.74 | 3.78 | 99% | 37% | 3.75 | 3.63 | 4.02 |
| A. PARKER ANGEL Lat U Go (BlackGround/Universal Motown) | 3.71 | 3.75 | 83% | 22% | 4.88 | 3.80 | 3.79 |
| NICKELBACK Savin' Me (Roadrunner/IDJMG) | 3.70 | 3.78 | 56% | 36% | 3.88 | 3.54 | 3.82 |
| SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic/ | 3.89 | 3.75 | 99% | 51% | 3.70 | 3.68 | 3.77 |
| NATASHA BEDINGFIELD Unwritten (Epic) | 3.69 | 3.78 | 99% | 58% | 3.73 | 3.41 | 3.85 |
| NHANNA SOS (Def Jam/IDJMG) | 3.65 | 3.78 | 100% | 54% | 3.50 | 3.56 | 3.77 |
| DANNEL POWTER Bad Day (Warner Bros.) | 3.83 | 3.80 | 100% | 54% | 3.81 | 3.21 | 3.88 |
| NHANNA Unfaithful (Def Jam/DJNAG) | 3.63 | 3.84 | 17% | 37% | 3.98 | 3.86 | 3.47 |
| ANNA NALICK Breathe (2 AM) /Columbia/ | 3.62 | 3.73 | \$2% | 38% | 3.66 | 3.36 | 3.72 |
| FORT MINOR Where'd You Go Machine Shap/Warner Bres./ | 3.58 | 3.88 | 17% | 42% | 3.85 | 3.51 | 3.75 |
| KT TUNSTALL Black Horse (Relentless/Virgin) | 3.57 | - | 84% | 24% | 3.26 | 3.58 | 3.79 |
| PUSSYCAT DOLLS Buttons (A&M/Interscope) | 3.50 | 3.83 | \$2% | 31% | 3.51 | 3.51 | 3.66 |
| CASSIE Me & U /NextSelection/Bad Boy/Atlantic/ | 3.45 | · 3.57 | 89% | 30% | 3.67 | 3.57 | 3.28 |
| EANNE ORTEGA fiPAPOOSE Crowded (Hallywood) | 3.37 | 3.61 | 74% | 22% | 3.56 | 3.52 | 3.11 |
| CHERISH Do It To It /Sho Wuff/Capital/ | 3.33 | - | 67% | 28% | 3.72 | 3.40 | 3.85 |
| HELD MOB fiCIARA So What (DTP/Getten) | 3.30 | 3.25 | 79% | 31% | 3.61 | 3.22 | 3.86 |
| SEAN PAUE Temperature (VP/Atlantic) | 3.28 | 3.28 | 99% | 58% | 3.46 | 3.15 | 3.45 |
| HAMILLIONAIRE (IRRAYZE BONE Ridin (Universal Motown) | 3.25 | 3.50 | 95% | 47% | 3.57 | 3.30 | 3.22 |
| SNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 3.25 | 3.43 | 81% | 32% | 3.14 | 3.01 | 3.39 |
| AULA DEANDA FRARY BASH Doing Too Much (Arista) | 3.21 | 3.31 | 78% | 25% | 3.27 | 3.36 | 3.46 |
| BROWN HULL' WAYNE Gimme That (Jive/Zombe Label Group) | 3.20 | 3.40 | 84% | 35% | 3.48 | 3.15 | 3.26 |
| EVENCE" SJAY 2 Daja Wa Minis Hand Sany Urban Columbia | 3.85 | 3.27 | 78% | 28% | 3.15 | 2.76 | 2.80 |
| ESSICA SIMPSON A Public Affair (Epic) | 3.85 | - | 68% | 21% | 3.14 | 2.82 | 2.94 |
| ARIS WILTON Stars Are Blind (Warner Bres.) | 2.95 | 2.55 | 87% | 37% | 2.80 | 2.83 | 2.91 |

Total sample size is 356 respondents. Tetal assumpt Inversability estimates are based on a scale of 1-5. (1-distine very much, 5 = like very much). Total familiantly represents the percentage of respondents who recognized the song. Total hum represents the number of respondents who said they are liked of hearing the song. Songs must have 40% familiantly to appear on survey. Sample composition is based on persons 12+. Persons are screamed with the internet. Once passed, they can take the music test based on the format/music preference. Rate/TheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. Rate/TheMusic is a registeried trademark of Rate/TheMusic.com. The RTIII system, is available for leading additional and the landow by adding 818-577-5388. Relo TheMusic.com date is provided by Modulusce Research, a division of Premiere Radio Musica.

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| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTA |
| 1 | 0 | NELLY FURTADO (TIMBALAND Promiscuous (Geffan | 578 | +18 | 18 | 5/0 |
| 3 | 2 | RINAIMA Unfaithful (Def Jam/D./MG) | 497 | +23 | | 10/0 |
| 4 | - G | GRARLS BARKLEY Crazy (Downtown Lava/Atlantic) | 432 | +19 | 18 | 16/8 |
| 5 | | C. AGUILERA Ain't No Other Man (Sony BMG) | 429 | +28 | | 11/0 |
| 2 | 5 | SHAIGIRA HWYCLEF JEAN Hips Den't Lie (Sony BMG) | | -43 | 18 | 11/0 |
| 6 | 6 | CHAMILLIONAIRE Ridin (Universal Motown) | 381 | +12 | 9 | 6/0 |
| 7 | ŏ | PUSSYCAT DOLLS Buttens (A&M/Interscope) | 361 | +8 | ž | 8/0 |
| 10 | 8 | CASSIE Me & U (Next Selection/Bad Boy/Atlantic) | 345 | +54 | 18 | 7/0 |
| 8 | 9 | FORT MINOR Where'd You Go Alachine Show Warner Bros | | +17 | 12 | 12/0 |
| 9 | 0. | NICKELBACK Far Away (Roadhunnar/EMI Music Canada) | | +15 | 7 | 11/0 |
| 11 | | PANICI I Write Sins (Decaydance/Fueled By Ramen/Lava | | +15 | | 11/0 |
| 12 | 12 | BEYONCE' flJAY-Z Deja Vu (Sany BMG) | 275 | +13 | 5 | 7/0 |
| 14 | ă | PARIS HILTON Stars Are Blind (Warner Bros.) | 245 | +4 | 5 | 7/0 |
| 36 | 14 | JUSTIN TIMBERLAKE SexyBack (Sery BillG) | 233 | +125 | 2 | 3/1 |
| 13 | 15 | NED NOT CHILI PEPPERS Dani California (Namer Bros.) | | +125 | - | |
| 18 | Ğ | B. LEE Catch My (New West/Universal Music Canada) | | | 12 | 9/0 |
| 17 | 17 | | | | 18 | 9/0 |
| 16 | 18 | SYRAI (INDSETTE AI By Mysell PlockSTARNievadarKoch | | -2 | | 7/0 |
| 22 | | ALL-AMERICAN Nove Along (Dophouse/Interscope) | 199 | -17 | 18 | 8/0 |
| 19 | 20 | FIELD MOB fiCIARA Se What (DTP/Geffen) | 171 | +1 | | 7/0 |
| 21 | 21 | NICK LACHEY What's Left Of Me (Sony BMG) | 168 | -28 | 14 | 7/0 |
| 20 | | FRAY Over My Head (Cable Car) (Epic/ | 165 | -12 | 18 | 5/1 |
| | 22 | MOBILE Out Of My Head (Universal Music Canada) | 163 | -23 | 16 | 10/0 |
| 24 | | MASSARI HBELLY Rush The Floor (Capital Prophet) | 162 | +3 | 13 | 6/0 |
| 39 | 21 | CHERISH Do It To It (Sho Wuff/Capitol) | 161 | +67 | 2 | 3/0 |
| 23 | 25 | JANET JACKSON fillELLY Call On Me (Virgin) | 160 | .9 | 4 | 6/0 |
| 25 | 26 🜩 | HEDLEY 321 (Universal Music Canada) | 146 | -2 | 9 | 6/0 |
| 30 | 2 | SEAN PAUL fill. COLE When You Gonna (VP/Atlantic) | | +23 | 6 | 4/0 |
| 29 | 28 | JESSICA SIMPSON A Public Affair (Sony BMG) | 140 | +21 | 2 | 5/0 |
| 31 | 294 | STABILO Flawed Design (EMI Music Canada) | 134 | +17 | 3 | 5/0 |
| 27 | 30 | MADONNA Get Together (Warner Bros.) | 130 | +1 | 8 | 5/0 |
| 32 | 31 🜩 | | 115 | -2 | 4 | 4/0 |
| 34 | 32 🔶 | JACKSOUL oneSong (Sony BMG Music Canada) | 188 | -5 | 7 | 3/0 |
| Debut) | - O÷ | CHEVENNE KIMBALL Hanging On (Epic) | 187 | +38 | 1 | 5/1 |
| 33 | 34 🔶 | NOSETTE Uh-Oh /Shred/RockSTAR/Nevada/ | 106 | -8 | 20 | 5/0 |
| Andrei > | 85÷ | SOUNDELUNTZ Lucky (EM Music Canada) | 100 | +14 | 1 | 41 |
| 38 | 36 | SWOLLEN MEMBERS Tee Het /Universal Music Canada | 100 | +5 | 2 | 3/0 |
| 40 | 0. | SIMPLE PLAN Pariect World Love | | +4 | 12 | 6.0 |
| 26 | 38 | BRANDON Rewind & Start Again /Novede/Kech/ | 17 | -43 | 11 | 5/8 |
| 37 | 39 | GREDORY CHARLES I Think Of You (Disgues NEW) | | -7 | 7 | - |
| _ | 10 | BLUE OCTOBER Hate Me (Iniversal Motowe) | 13 | +3 | 3 | 3/0 |

To canadam Crimingtonians, anomored anglang calls supplied by Medialose Messatch, a diversion of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 79-715. 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. I Indicates Cancon.



ARTIST: JUSTIN TIMberlake LABEL: Jive/Zomba Label Group by MIKE TRIAS/ASSOCIATE EDITOR

Justin Timberlake is a tough act to follow, even for Timberlake himself. After his stint as the standout member of N Sync, the pop idol overcame any negative connotations of being in a boy

band when he sold millions of copies of his solo debut album, *Justified*, while slowly gaining acceptance as an artist in his own right. Now Timberlake returns to the scene with "SexyBack."

"SexyBack" is our first look at Timberlake's sophomore set, FutureSex/ LoveSounds, slated to durn in starms Sent 12

drop in stores Sept. 12. Timbaland, JAW-Breakers and Rick Rubin stepped behind the boards for the project, as did Timberlake himself.

Timbaland, Timberlake and Nate Hill produced the album's lead single, which plays like a mix of dance, pop and electronica-infused funk. Timbaland delivers his signature backup vocals and heavy synths to the cut while Timberlake's voice, which is known for its tenor quality, is run through filters to give the track a unique edge that stands out on the radio. In fact, you'd probably never guess it was him singing if you heard it out of the blue.

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

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

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

1.2

and should be released in theaters nationwide soon.

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



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



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RR CHR/RHYTHMIC



DARNELLA DUNHAM

Mix Masters

Three mixers who have moved on up

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

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

What They Do

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

Brother Jules was officially named Mix Show Director at KTTB this year, but his

responsibilities are comparable to those of a mix show coordinator. "My duties are to take care of the mixers at the station. That means scheduling when they are going to be on the air and making sure that they get the new music first from the var-

ious record labels.



DJ Brother Jules

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

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

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

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

"My primary duties are to help my PD

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

DJ Mister Cee

hot out there."

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

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

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

The Setup

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

"I was a mixer, and I was a very good mixer," says Brother Jules. "I showed my loyalty to the station because when I first

started as a mixer here, I wasn't getting paid. You have to go through a probationary period and fill out the necessary paperwork to start getting paid for your mixes.

"I showed my PD that I was in tune

with the music, that by our partial is a solution of the major record reps who would visit the station, and that I was a people person. You've gotta be a people person to be a mix show director because you're dealing with people constantly — whether it be record companies, your mixers or people out in the public."

DJ SupaSam

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

Convention Update

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

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

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

The title just makes it official.

and more money."

SupaSam let his

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



DJ Mister Cee

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

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

Getting Coordinated

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

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

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

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

"I'm at the office all day on Thursday, and that's when we have our music meetings, but I talk all the time with our mixers," says SupaSam. "You get them on the phone and talk music with them, and you "I'm very passionate about music and what I do. My PD recognized that, and I have progressed and shown him that I'm able to hold it down. Now it's time to move forward and lock down the MD position."

DJ Brother Jules

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

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

A Foot In The Door

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

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

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

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

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

CHR/RHYTHMIC TOP 50

| LAST | THIS | July 21, 2006 | TOTAL | PLATS | TOTAL | WEEKS ON CHART | TOTAL STATIONE | |
|----------|--|--|--------------|------------|--------|-------------------|----------------|--|
| | | | | | (00) | - | | 1 |
| 1 | 2 | YUNG JOC Goin' Down <i>(Bad Boy/Atlantic)</i> | 6492 | -94 | 721697 | 17 | 82/0 | |
| 4 | 3 | CASSIE Me & U /NextSelection/Bad Boy/Atlantic/ | 6280 | +68 | 615782 | 18 | 79/0 | - MOST ADD |
| 3 | 4 | NELLY FURTADO f/TIMBALANO Promiscuous (Geffen) | 5607 | +230 | 496383 | 10 | 72/0 | ARTIST TITLE LABEL(S) |
| 5 | 6 | LIL' JON 1/E-40 & SEAN PAUL Snap Yo Fingers (TVT) | 5340 | -240 | 576699 | 22 | 81/0 | FENGle London Bridge (A&M/Interscope) |
| 6 | 6 | CHERISH Do It To It <i>(Sho'Nuff/Capitol)</i> E-40 f/T-PAIN & KANDI GIRL U And Dat <i>(Redrise/BME)</i> | 4992 | +63 | 406229 | 13 | 84/0 | LLOYD BANKS 1/50 CENT Hands Up (G-Unit/In |
| 8 | ő | | 4309 | +126 | 385450 | 16 | 70/2 | JUSTIN TIMBERLAKE SexyBack (Jive/Zombe |
| 9 | 8 | KELIS f/TOD SHORT Bossy (Jive/Zombe Label Group) | 4188 | +210 | 358808 | 14 | 81/1 | LIONEL NICHIE I Call It Love (Island/IDJMG) PACK Vans (Up All Nite/Jive/Zomba Label Grou |
| 9 7 | 9 | RIHANNA Unfaithful <i>(Def Jam/IDJMG)</i> | 3949 | +324 | 319020 | 11 | 73/2 | JANET JACKSON FRIELLY Call On Me (Virgin) |
| 10 | Ō | FIELD MOB (ICIARA So What (DTP/Geffen) REVONCE' (LLAN Z Dais VIII (Advais Wood/Come Llabor (Columbia) | 3871 | | 390829 | 20 | 81/0 | BIRDMARL. Stuntin' Like My Daddy (Cash Mon |
| 12 | 11 | BEYONCE' fiJAY-Z Deja Vu (Music World/Sony Urban/Columbia) | 3539 | +279 | 361266 | 5 | 74/2 | YOUNG DRO ffT.L. Shoulder Lean (Grand Hustin |
| 12 | 12 | T.I. Why You Wanna <i>(Grand Hustle/Atlantic)</i> CHRIS BROWN f/LIL' WAYNE Gimme That <i>(Jive/Zomba Label Group)</i> | 2897 2834 | .9. 181 | 312500 | 14 | 72/0 80/0 | CIARA (CHAMILLIONAIRE Get Up (LaFace/Zi OUTKAST Morris Browni (LaFace/Zomba Label |
| 17 | B | | | -261 | 240757 | 15 | | |
| | Ø | NE-YO Sexy Love (Def Jam/IDJMG) | 2710 | +458 | 364270 | | 74/3 | The CHR/Rhythmic add threshold is applied to meni |
| 14 | 6 | LETDYA Tom (Capitol) | 2608 | +222 | 250084 | 10 | 74/2 | to report adds per their company policy: Songs the |
| 15 13 | and the second s | SEAN PAUL f/KEYSHIA COLE When You Gonna (Give It Up To Me) (VP/Atlantic) | | +292 | 336118 | 8 | 69/1 | within one airplay week. An airplay week is de Saturday. Adds from all other programmers are still |
| | 16 | CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown) | 2488 | -315 | 220943 | 27 | 81/0 | |
| 22 | - | YDUNG ORO f(T.I. Shoulder Lean (Grand Hustle/Atlantic) | 2341 | +439 | 223778 | 9 | 64/7 | MOST |
| 23 | 18 | CHINGY I/TYRESE Pulling Me Back (Capitol) | 2293 | +392 | 192305 | 7 | 71/3 | INCREASED P |
| 19 | 19 | PAULA DEANDA f/BABY BASH Doing Too Much (Arista) | 2100 | +4 | 198583 | 20 | 65/0 | |
| 20 | 20 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 2078 | -10 | 148681 | 6 | 66/2 | ARTIST TITLE LABEL(S) |
| 24 | 2 | JANET JACKSON f/NELLY Call On Me (Virgin) | 1865 | +229 | 181097 | 4 | 69/8 | NE-YO Sexy Love (Del Jam/IDJMG) |
| 18 | 22 | SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 1797 | .323 | 128135 | 18 | 53/0 | YOUNG DRO f/T.J. Shoulder Lean (Grand Hustle JUSTIN TIMBERLAKE SexyBack (Jive/Zomba |
| 21 | 23 | BUSTA RHYMES I Love My B**** (Flipmode/Aftermath/Interscope) | 1661 | -310 | 143369 | 11 | 60/0 | CHINGY ITYRESE Pulling Me Back (Capitol) |
| 27 | 2 | CIARA f/CHAMILLIONAIRE Get Up (LaFace/Zomba Label Group) | 1243 | +256 | 104351 | 4 | 60/6 | RINAMIA Unfaithful (Def Jam/IDJMG) |
| 26 | 3 | PACK Vans (Up All Nite/Jive/Zomba Label Group) | 1212 | +184 | 96421 | 7 | 40/9 | YUNG JOC I Know You See It (Bad Boy/Atlantic |
| 29 | 26 | YUNG JDC I Know You See It <i>(Bed Boy/Atlantic)</i> | 1175 | +321 | 121671 | 3 | 44/5 | S. PAUL f/K. COLE When You Gonna (VP/Atla BEYONCE' fIJAY-Z Daja Vu (Music Workd/Sony |
| 25 | 27 | SHAWNNA Gettin' Some (DTP/Def Jem/IDJMG) | 1037 | -262 | 94564 | 16 | 62/0 | CIARA (ICHANNLLIONAIRE Get Up /Lafaca/Zo |
| 36 | 28 | OMARION Entourage (Sony Urban/Epic) | 845 | +153 | 112182 | 4 | 40/3 | NELLY FUNTADO (/TIMBALAND Promiscuous |
| 28 | 29 | MARY J. BLIGE Enough Cryin' (Gettan) | 843 | ·97 | 108445 | 16 | 43/0 | |
| 31 | 30 | CHAMILLIONAIRE Grown And Sexy (Universal Motown) | 823 | -4 | 46281 | 4 | 53/4 | |
| 33 | 3 | PITBULL Bojangles (TVT) | 797 | +48 | 57568 | 14 | 39/0 | NEW & ACTI |
| 42 | 32 | FRANKIE J. f/MANNIE FRESH & CHAMILLIONAIRE That Girl (Columbia) | 748 | +151 | 50764 | 3 | 24/5 | |
| 38 | 33 | BROWN BOY Superman (AME/Street Noize) | 745 | +78 | 50679 | 4 | 21/2 | PLAY-N-SKILLZ f/PITBULL Get Freaky (G4/Lat |
| 40 | 34 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 656 | +11 | 50658 | 4 | 26/0 | Total Plays: 343, Total Stations: 11, Adds: 5 |
| 30 | 35 | BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin) | 654 | -174 | 44967 | 12 | 41/0 | LYFE JENNINGS S.E.X. (Sony Urban/Columbia) Total Plays: 321, Total Stations: 20, Adds: 4 |
| 32 | 36 | RICK ROSS f/JAY-Z & YOUNG JEEZY Hustiin' (Slip-N-Slide/Def Jam/IDJMG) | 641 | -117 | 133501 | 16 | 42/0 | MR. CAPONE-E Don't Get It Twisted (SMC) |
| 49 | 37 | SHAREEFA f/LUDACRIS Need A Boss (DTP/Def Jam/IDJMG) | 623 | +220 | 45208 | 2 | 50/5 | Total Plays: 306, Total Stations: 20, Adds: 5 |
| 34 | 38 | NATALIE f/BUN B What You Gonna Do (Latium/Universal Republic) | 623 | -99 | 34935 | 9 | 32/1 | PINIP C FININCE JONES & BUN B Pourin' Up // |
| 48 | 39 | BROOKE HOGAN f/PAUL WALL About Us (SMC/SOBE) | 611 | +198 | 30303 | 2 | 30/4 | Total Plays: 289, Total Stations: 9, Adds: 0 |
| 45 | 40 | PUSSYCAT DOLLS f/BIG SNOOP DOGG Buttons (A&M/Interscope) | 594 | +125 | 42885 | 3 | 16/4 | LLOYD BANKS 1/50 CENT Hands Up (G-Unit/In Total Plays: 232, Total Stations: 20, Adds: 18 |
| ibut> | 41 | JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group) | 568 | +408 | 69645 | 1 | 26/14 | FERGIE London Bridge (A&M/Interscope) |
| 39 | 42 | JAMIE FOXX f/TWISTA DJ Play A Love Song (J/RMG) | 566 | -83 | 62990 | 14 | 34/0 | Total Plays: 197, Total Stations: 27, Adds: 27 |
| 35 | 43 | NE·YO When You're Mad (Def Jam/IDJMG) | 560 | -137 | 89816 | 20 | 45/0 | JAGGED EDGE Good Luck Charm /Sony Urban/ |
| 44 | 44 | REMY MA f/NE-YO Feels So Good (SRC/Universal Motown) | 557 | +30 | 116794 | 8 | 30/1 | Total Plays: 169, Total Stations: 15, Adds: 0 |
| 46 | 45 | CAGILLAC DON & J MONEY Peanut Butter And Jelly (Southern Boy/Asylum) | 511 | +70 | 44038 | 2 | 14/2 | LIGHEL RICHIE Call It Love (Island/IDJMG) |
| 41 | 46 | TOO SHORT Blow The Whistle (Jive/Zombe Labe/ Group) | 491 | -127 | 60395 | 19 | 26/0 | Total Plays: 125, Total Stations: 24, Adds: 14 Salability You Should Be Mu Girl / Powerk/University |
| 37 | 47 | FORT MINOR f/HOLLY BROOK Where'd You Go /Machine Shop/Warner Bros. | 472 | -212 | 45249 | 10 | 17/0 | SAMME You Should Be My Girl (Rowdy/Univer Total Plays: 96, Total Stations: 12, Adds: 4 |
| but | 48 | CHAM flALICIA KEYS Ghetto Story (Madhouse/Atlantic) | 375 | +75 | 94663 | 1 | 22/3 | |
| ibut | 49 | ICE CUBE f/SNOOP DOGG Go To Church (Lenchmobb/Virgin) | 368 | +192 | 27144 | 1 | 28/2 | |
| | 50 | | | | | | 10000 | |

week of 7/9-7/15, Builters in holinoted applied by mediabase research, a division of refinere halo herboris. Songs tanked by out pays of the anpay week of 7/9-7/15, Builters appear on song spaning plays or remaining flat from previous week. If two songs are field in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

MEDIABASE

POWERED BY

ADDS

DED[®]

| FERGIE London Bridge (A&M/Interscope) 27 LLOYD BANKS (f50 CENT Hands Up (G-Unit/Interscope) 18 JUSTIN TIMBERLAKE SexyBack (Jive/Zomba Label Group) 14 LOWEL INCINE I Call It Love (Island/ICJ/MG) 14 PACK Vans (Up All Nite/Jive/Zomba Label Group) 19 JAINET JACKSON fMEELLY Call On Nie (Virgin) 8 BURDMANL. Stuntin' Like My Daddy (Cash Money/Liversal Motown) 8 |
|--|
| JUSTIN TIMBERLAKE SexyBack (<i>Jive/Zomba Label Group</i>) 14 LIOWEL INCINE I Call It Love (<i>Island/IDJIMG</i>) 14 PACK Vans <i>(Up All Nite/Jive/Zomba Label Group</i>) 9 JANET JACKSON (MELLY Call On Me (<i>Virgin</i>) 8 |
| LIONEL INCINE I Call It Love <i>(Island/IDJMG)</i> 14 PACK Vans <i>(Up All Nite/Jive/Zomba Label Group)</i> 9 JAINET JACKSON INVELLY Call On Me <i>(Virgin)</i> 8 |
| PACK Vans (Up All Nite/Jive/Zomba Label Group) 9 JANET JACKSON (WELLY Call On Ma (Virgin) 8 |
| JANET JACKSON (NELLY Call On Me (Virgin) 8 |
| |
| BERRAAM Countin' In Mr. David, Cash Manuel Internet Mercury . |
| Support of the second s |
| YOUNG DIRO f(T.I. Shoulder Leen (Grand Hustle/Atlantic) 7 |
| CLARA f/CHAMILLIONAIRE Get Up /LaFace/Zombe Label Group/ 6 |
| OUTKAST Morris Brown (LaFace/Zomba Label Group) |

hat reach 15 plays per wood defined as Sunday through al at any play level



TOTAL PLAY +456 le/Atlantic/ +439 a Label Group) +408 +392 +324 +321lastic) +292 v Urban +279 nbe Label Group/+258 s (Getten) +238

IVE

| | PLAY-N-SKILLZ I/PITBULL Get Freaky (G4/Latium/Universal) |
|----|---|
| IJ | Total Plays: 343, Total Stations: 11, Adds: 5 |
| | LYFE JENNINGS S.E.X. <i>(Sony Urban/Columbia)</i> Total Plays: 321, Total Stations: 20, Adds: 4 |
| 2 | MR. CAPONE-E Don't Get It Twisted <i>(SMC)</i> Total Plays: 306, Total Stations: 20, Adds: 5 |
| | PIMP C f/MMCE JONES & BUN B Pourin' Up (Rap-A-Lot/Asylum) Total Plays: 289, Total Stations: 9, Adds: 0 |
| | LLOYD BANKS 1/50 CENT Hands Up <i>(G-Unit/Interscope)</i> Total Plays: 232, Total Stations: 20, Adds: 18 |
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| | JAGGED EDGE Good Luck Charm <i>(Sony Urban/Columbia)</i> Total Plays: 169, Total Stations: 15, Adds: 0 |
| | LICHEL RICHIE Call It Love <i>(Island/IDJMG)</i> Total Plays: 125, Total Stations: 24, Adds: 14 |
| | SAMME You Should Be My Girt <i>(Rowdy/Universal Motown)</i> Total Plays: 96, Total Stations: 12, Adds: 4 |
| | |

Songs ranked by total plays

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

clear. consistent. quality.

All hooks are not created equal.



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July 21, 2006

RateTheMusic.com

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

RR CHR/RHYTHMIC

| Artist Title (Label) | TW | LW | Familiarity | Burn | | Persons 18-24 | Persons 25-34 |
|--|------|------|-------------|------|------|------------------|------------------|
| NELLY FURTADO f/TIMBALAND Promiscuous (Geffen) | 4.24 | 4.18 | \$7% | 22% | 4.17 | 4.35 | 4.40 |
| CASSIE Me & U (NextSalection/Bad Boy/Atlantic) | 4.22 | 4.06 | 95% | 21% | 4.25 | 4.40 | 3.90 |
| CHAMILLIONAIRE FICRAYZIE BONE Ridin (Universal Motown) | 4.18 | 4.12 | 99% | 35% | 4.28 | 4.08 | 4.22 |
| CHRIS BROWN HULL' WAYNE Gimme That (Jive/Zomba Label Group) | 4.11 | 4.11 | 97% | 26% | 4.20 | 4.19 | 3.97 |
| FIELD MOB FICIARA So What (DTP/Geffan) | 4.09 | 3.58 | \$3% | 23% | 4.11 | 4.14 | 4.02 |
| YUNG JOC Goin' Down /Bad Boy/Atlantic/ | 3.96 | 3.89 | 95% | 26% | 4.04 | 4.06 | 3.81 |
| SEAN PAUL FIKEYSHIA COLE When You Gonna (Give It Up To Me) (VP/Atlantic) | 3.96 | 3.91 | 88% | 15% | 3.97 | 4.15 | 3.80 |
| RIHANNA Unfaithful (Def Jam/IDJMG) | 3.95 | 3.95 | 58% | 27% | 4.17 | 3.86 | 3.78 |
| T.L. What You Know (Grand Hustin/Atlantic) | 3.54 | 3.93 | 92% | 28% | 3.97 | 4.06 | 3.97 |
| LIL' JON f/E-40 & SEAN PAUL Snap Yo Fingers (TVT) | 3.92 | 3.77 | 97% | 27% | 4.15 | 3.95 | 3.63 |
| CHINGY I/TYRESE Pulling Me Back /Capitol | 3.90 | 3.83 | 63% | 10% | 4.02 | 3.90 | 3.74 |
| NE-YO Sexy Love (Def Jam/IDJMG) | 3.88 | 3.85 | 78% | 15% | 3.91 | 3.83 | 3.96 |
| PAULA DEANDA IBABY BASH Doing Too Much (Arista) | 3.85 | 3.83 | 89% | 21% | 3.90 | 3.95 | 3.77 |
| E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME) | 3.85 | 3.96 | 84% | 18% | 3.76 | 3.93 | 3.91 |
| T.1. Why You Wanna (Grand Hustle/Atlantic) | 3.82 | 3.77 | 89% | 20% | 3.79 | 3.98 | 3.72 |
| LETOYA Tom (Capitol) | 3.75 | 3.89 | 80% | 18% | 3.85 | 3.79 | 3.52 |
| DEM FRANCHIZE BOYZ Losn With, Rock With (So So Del/Virgin) | 3.74 | 3.68 | 99% | 41% | 3.98 | 3.72 | 3.48 |
| RAY J What I Need (Knockout/Sanctuary) | 3.71 | 3.64 | 82% | 20% | 3.79 | 3.74 | 3.45 |
| MARY J. BLIGE Enough Cryin' (Geffen) | 3.70 | 3.77 | 81% | 22% | 3.56 | 3.72 | 3.83 |
| BUSTA RHYMES I Love My B**** (Flipmode/Aftermath/Interscope) | 3.70 | 3.64 | 78% | 18% | 3.56 | 3.96 | 3.73 |
| YOUNG DRO ffT.I. Shoulder Lean (Grand Hustle/Atlantic) | 3.65 | 3.64 | 76% | 20% | 3.88 | 3.76 | 3.46 |
| FORT MINOR I/HOLLY BROOK Where'd You Go (Machine Shop/Warner Bros.) | 3.64 | - | 93% | 36% | 3.66 | 3.69 | 3.65 |
| SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 3.63 | 3.69 | 99% | 49% | 3.72 | 3.49 | 3.61 |
| JANET JACKSON f/NELLY Call On Me (Virgin) | 3.63 | 3.65 | 71% | 15% | 3.51 | 3.77 | 3.57 |
| BUBBA SPARXXX Heat It Up (Purple Ribbon/Virgin) | 3.61 | 3.58 | 74% | 18% | 3.46 | 3.83 | 3.64 |
| BEYONCE' IJAY-Z Deja Vu (Music World/Sony Urban/Columbia) | 3.58 | 3.56 | 89% | 22% | 3.61 | 3.77 | 3.28 |
| SHAWINA Gettin' Some (DTP/Def Jam/IDJMG) | 3.44 | 3.21 | 82% | 31% | 3.50 | 3.40 | 3.85 |
| KELIS (TOO SHORT Bossy (Jime/Zomba Label Group) | 3.42 | 3.32 | 85% | 29% | 3.31 | 3.62 | 3.55 |

Total sample size is 352 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = fike 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 finternet. Once passed, they can take the music test based on the format/music preference. Rate TheMusic com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The **Fill system**. Is available for local radie stations by calling 818-317-5380. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Metworks.



1.

I KNOW YOU SEE US Bad Boy/Atlantic recording artist Yung Joc stopped by the studios of WHZT (Hot 98.1)/Greenville, SC before Asst. PD/MD Murph Dawg resigned to accept a position elsewhere. Seen here (I-r) are Dawg, WHZT midday personality Taylor Scott, Yung Joc and WHZT PD Fisher.



BAD BOY'S GOOD GIRL Everybody wanted to pose with NextSelection/Bad Boy/Atlantic's Cassie when she dropped by WBTT (105.5 The Beat)/Ft. Myers. Seen here (I-r) are Bad Boy's Rich Dollaz, Atlantic's Dan Posner, WBTT Asst. PD/MD Omar The Big O, Cassie. Bad Boy/Atlantic's Yancee Richardson and WBTT Promotions Director Tommy Rios and mixer DJ Quest.

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- Mr. Collipark, Producer/Manager
- Olana Conley, Creative/A&R Manager, Notting Hill
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- Nick Detnon, Artist Manager (Dizzee Rascal)
- DJ Drama, Air Personality/DJ, Sirius Radio
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- Productions/VP of A&R, Def Jam
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DANA HALL

Mixing It Up

The challenges and rewards of getting on mix shows

This week R&R's first Mix Show Music Meeting takes place in Atlanta, bringing together programmers, mixers and record executives from that region for a day of music, mingling and learning.

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

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

Mixers As Tastemakers

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

SOBE

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

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

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

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

"But most PDs have told me that as

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

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

A Dream Team

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

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

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

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

Warm It Up, Sen

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

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

All About Gospel

Welcoming the gospel community to R&R Convention 2006

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

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



1.2

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

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

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

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

> need to achieve before you can get a

> > record on a mix show. "The path for a

> > street record is usually street buzz to mix tapes to clubs to radio. The mixers are usually involved in all or several of those levels. If you have them on board with a record, you look pret-

ty good to eventually get it on radio. The mixers are your first gatekeepers when it comes to breaking a record.

Sean "Pecas"

Costner

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

Play By Play

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

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

"Down here in Miami, it's Rick Ross and DJ Khaled who dominate, because they are from here. If you're an artist trying to break a hip-hop record and you don't have the mix show playing you in your hometown, you can basically give it up. Other cities will look at that and say, 'If you don't even have your own backyard, why should we play you?"

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

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

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

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

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

A Strong Foundation

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

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

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

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

FROM THE GRAMMY AWARD WINNING WRITER WHO PENNED SUCH GREAT HITS AS:

Mariah Carey "We Belong Together", "Shake It Off",

"Don't Forget About Us"

Mary J. Blige "Be Without You"

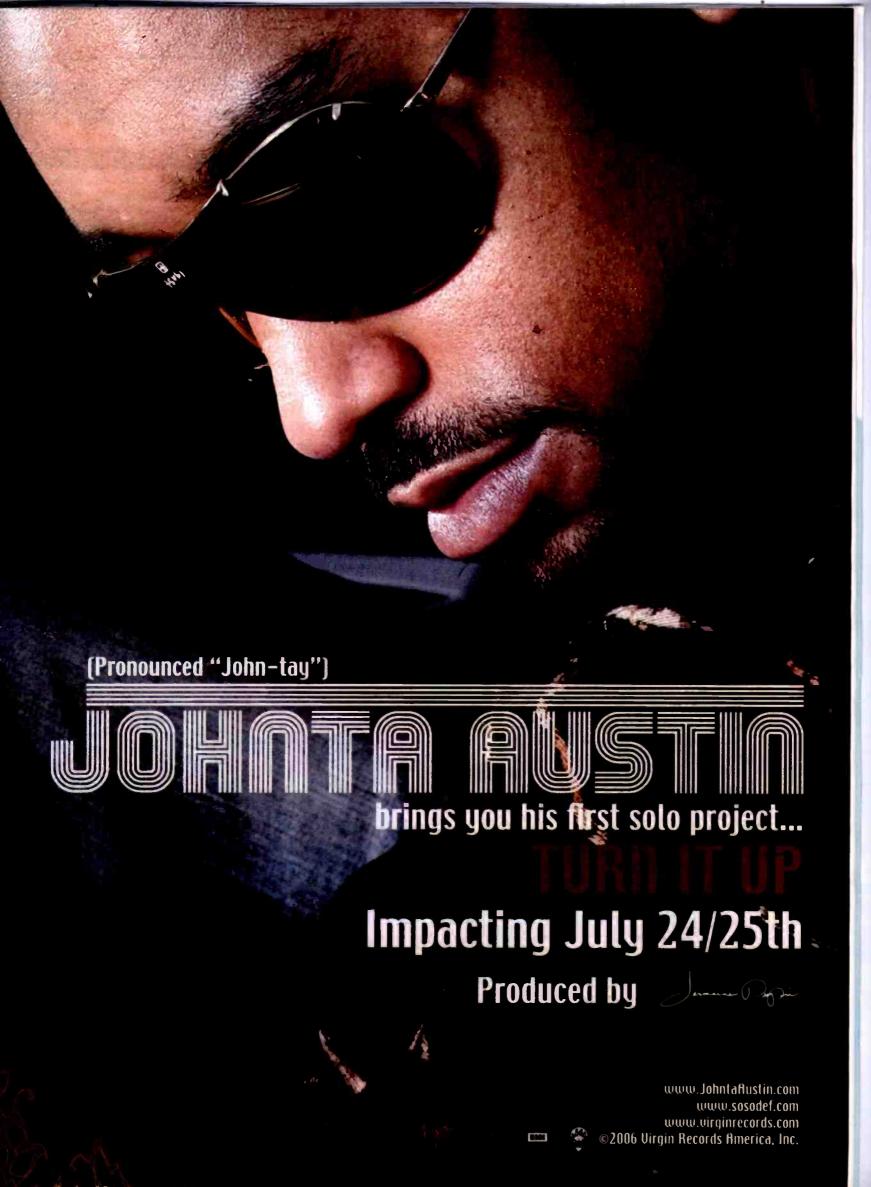
Fyrese "Sweet Lady"

Raliyah "Miss You (I Miss You) "

Chris Brown "Yo (Excuse Me Miss)"

Faith Evans "True Love"

Bow Wow "Like You"



RR URBAN TOP 50

| T | THIS | July 21, 2006 | TOTAL | +1- | TOTAL | WEEKS ON | TOTAL STATIONE | POWERED MEDIAB/ |
|---|------------|---|-------|-------|------------------|----------|----------------|--|
| | | ANTINT TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE (00) | CILANT | | |
| | 0 | LIL' JON f/E-40 & SEAN PAUL Snap Ye Fingers (TVT) | 3360 | +82 | 373235 | 26 | 61/0 | |
| | 2 | YOUNG DRO f(T.L. Shoulder Lean /Grand Hustle/Atlantic) | 3317 | +317 | 344593 | 11 | 66/1 | |
| | 3 | FIELD MOB ficiARA So What (DTP/Geffan) | 3282 | -25 | 370652 | 17 | 85/0 | MOST ADDED |
| | • | T.I. Why You Wanna (Grand Hustla/Atlantic) | 3106 | +61 | 302571 | 15 | 66/0 | ANTIBY TITLE LABELIS |
| | 5 | YUNG JOC Goin' Down (Bad Boy/Atlantic) | 2935 | -320 | 353101 | 20 | 64/0 | JANET JACKSON WELLY Call On Me (Virgin) |
| | 6 | LETOYA Torn (Capitol) | 2906 | -160 | 371002 | 19 | 66/0 | LLOYD BANKS 1/50 CENT Hands Up (G-Unit/Interscope) |
| | 0 | BEYONCE' fiJAY-Z Doja Vu /Music World/Sony Urban/Columbia/ | 2531 | +242 | 264740 | 5 | 64/8 | MONICA Everytime The Best Drep (J/RMG/ |
| | 8 | CHERISH Do It To It (Sho'Nuff/Capitol) | 2451 | -147 | 215071 | 16 | 63/0 | LETOYA She Don't /Capitol |
| | 9 | CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 2376 | +263 | 261538 | | 59/1 | UNIX Welk It Out <i>(Big Complicels)</i> LIONEL NICHE I Call It Love <i>Asland</i> 10,1116/ |
| | 10 | KELIS f(TOO SHORT Bossy (Jive/Zombe Label Group) | 2301 | +110 | 218756 | 11 | 62/0 | CNAMILLIONAIRE Grown And Sexy (Universal Motown) |
| | Ø | MARY J. BLIGE Enough Cryin' (Geffan) | 2241 | +7 | 261215 | 16 | 61/0 | OUTKAST Merris Brown /LaFace/Zomba Label Group! |
| | 12 | CHINGY ITTYRESE Pulling Me Back (Capital) | 2881 | +351 | 193339 | | 63/2 | JAMME FOXX Can I Take You Home (JIMMG) |
| | 13 | JAMIE FOXX (TWISTA DJ Play A Love Song (J/RMG) | 2059 | .75 | 257710 | 17 | 64/6 | MEGAN ROCHELL Finning (De/ JanyID.MIG) |
| | Ð | JANET JACKSON FINELLY Cal On Me (Virgin) | 1899 | +170 | 172673 | 4 | 58/52 | The Urban add threshold is applied to manitured stations not allowed to |
| | 15 | NE-YO Sexy Love (Def Jam/IDJMG) | 1831 | +450 | 225891 | 7 | 61/2 | adds par their company policy: Songs that reach 10 plays par week one singley week. An sirpley week is defined as Sanday through So |
| | 16 | BUSTA RHYMES I Love My B**** (Flipmode/Aftermeth/Interscope) | 1665 | +118 | 165802 | 10 | 60/1 | Adds from all other programmers are still accepted at any play level. |
| | 17 | RICK ROSS (JAY-Z & YOUNG JEEZY Hustin' (Sig-A-Side/Det Jam/DJ/MG) | 1535 | -170 | 147606 | 16 | 61/0 | |
| | 18 | CHRIS BROWN FLUI WAYNE Gimme That Jiwy/Pable Sale Group | 1437 | -207 | 150187 | 15 | 64/0 | |
| | Ð | YUNG JOC I Know You See It (Bad Boy/Atlantic) | 1427 | + 303 | 119514 | 4 | 58/0 | MOST |
| | ð | E-40 ffT-PAIN & KANDI GIRL U And Dat (Reprise/BME) | | | | | | INCREASED PLAYS |
| | | | 1298 | +215 | 112400 | 7 | 61/3 | |
| | - | LYFE JENNINGS S.E.X. (Sony Urben/Columbia) | 1260 | +213 | 132702 | 6 | 48/0 | ANTHET TITLE LABEL(S) |
| | 22 | CHAMILLIONAIRE f/KRAYZIE BONE Ridin (Universal Motown) | 956 | -221 | 75962 | 20 | 58/0 | NE-YO Sexy Love (Del Jam/DJMG) |
| | 23 | SAMMIE You Should Be My Girl (Rowdy/Universal Motown) | 914 | +163 | 46606 | | 45/1 | CINNEY ITYNESE Paling Me Back /Capitel |
| | 2 | CIARA f/CHAMHLIONAIRE Get Up /LaFace/Zomba Label Group/ | 896 | +174 | 80620 | 3 | 58/1 | YOUNG DOO 1/T.J. Shoulder Lean /Grand /Hustle/Atlantic/ YUNG JOC I Knew You See It <i>(Bad Bay/Atlantic)</i> |
| | 25 | NE-YO When You're Mad <i>(Def Jam/IDJMG)</i> | 853 | -73 | 110566 | 15 | 57/0 | CASSE No & U (NextSoloction/Bad Boy/Atlantic) |
| | 26 | NILA J fMARQUES HOUSTON Good Lookin' Out (T.U.G./Universal Motown) | 844 | +148 | 34491 | 6 | 41/0 | BEYONCE BJAY-2 Daja Vu Manic Work/Sany Urban/Columbia |
| | 0 | SEAN PAUL INCEYSHIA COLE When You Gonne (Give It Up To Me) ////Adantic/ | 820 | +202 | 122609 | 4 | 42/1 | JAMME FOXX Can I Take You Home (JIRMG) |
| | 28 | RIHANNA Unfaithful (Def Jam/IDJMG) | 782 | +231 | 73013 | 3 | 44/1 | NMANNA Unfaithful (Def Jam/IDJN96) |
| | 29 | PHARRELL f/KANYE WEST Number One (Star Trak/Interscope) | 782 | +165 | 57102 | 3 | 52/2 | E-40 (IT-PAIN & KANDI GINL U And Dat (Aqurisa/BME) LYFE JENNINGS S.E.X. (Sany Urbar/Columbia) |
| | 30 | OMARION Entourage (Sony Urban/Epic) | 720 | +128 | 56071 | 5 | 41/0 | LYFE JEMMINGS S.E.X. (Sany Urban/Columbia) |
| | 3 | REMY MA fINE-YO Feels So Good (SRC/Universal Motown) | 659 | +91 | 103463 | 8 | 34/0 | |
| | 32 | SLEEPY BROWN f/PHARRELL & BIG BOI Margarits /Purple Ribbon/Virgin/ | 643 | +37 | 38792 | 7 | 42/0 | |
| | 33 | OUTKAST Mighty 0 (LaFace/Zomba Label Group) | 625 | -379 | 38703 | 8 | 54/1 | NEW & ACTIVE |
| | 34 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 597 | +76 | 42484 | 3 | 36/2 | |
| | 35 | DEM FRANCHIZE BOYZ Ridin' Rims (So So Det/Virgin) | 563 | -326 | 32636 | 13 | 52/0 | JBE (IPAPODSE Where You At <i>(Jive/Zambe Label Group)</i> Total Plays: 329, Total Stations: 27, Adds: 0 |
| | 36 | METHOD MAN HLAURYN HULL Say (Def Jam/IDJMG) | 534 | +2 | 40130 | 5 | 38/0 | T-PAIN fill' WAYNE Studio Law (Jive/Zambo Label Group) |
| | đ | CADILLAC DON & J MONEY Peanut Butter And Jelly (Southern Boy/Asylum) | 526 | + 38 | 35451 | 3 | 26/2 | Total Plays: 308, Total Stations: 22, Adds: 0 |
| | 38 | MISSEZ fiPIMP C Love Song (Fo' Real/Geffen) | 524 | -235 | 37744 | 13 | 39/0 | DJ KAY SLAY & GREG STREET Can't Stop The Reign (Kock) |
| | 39 | ANTHONY HAMILTON Can't Let Go (So So Def/Zomba Label Group) | 512 | +44 | 51835 | 24 | 29/0 | Total Plays: 263, Total Statians: 31, Adds: 1 |
| | 1 | SHAREEFA ffLUDACRIS Need A Boss (DTP/Def Jam/IDJMG) | 511 | +75 | 50177 | 2 | 42/4 | DAZ (MICK NOSS On Some Real /So Se Del/Virgin/ |
| | 41 | CHERI DENNIS I Love You (Bad Boy/Atlantic) | 503 | -159 | 40881 | 14 | 41/0 | Total Plays: 261, Total Stations: 26, Adds: 0 |
| | 92 | BOHAGON f/CRIME MOB & FABO Wwz Up (BME/Reprise) | 495 | +38 | 31703 | 5 | 38/0 | HEATHER HEADLEY Me Time (RCA/RMG) Total Plays: 247, Total Stations: 22, Adds: 0 |
| | 6 | NELLY FURTADO f(TIMBALAND Promiscuous (Geffan) | 455 | +115 | 54522 | 2 | 3/2 | AVAILT SINCOLE SCHERZINGER Lin About Us /Ger/inn/ |
| | 44 | | | | | 5 | | Total Plays: 244, Total Stations: 38, Adds: 3 |
| | () | CLIPSE (IPHARRELL Mr. Me Toe (Re-Up/Star Trak/Zomba Label Group) | 459 | -21 | 27472 | | 39/0 | ICE CHIE fishoop DOGG Ge Te Church (Lenchmobb/Virgin) |
| > | 9 | CHAM f/ALICIA KEYS Ghetto Story (Madhouse/Atlantic) | 425 | +142 | 84767 | | 26/3 | Total Plays: 232, Total Stations: 28, Adds: 2 |
| > | - | BIRDMAN Sturtin' Like My Daddy (Cash Money/Universal Motown) | 387 | +137 | 25303 | 1 | 42/4 | LLOYD BANKS 1/50 CENT Hands Up (G-Unit/Interscope) |
| > | 9 | JAME FOXX Can I Take You Home (J/RMG) | 366 | +238 | 41295 | 1 | 38/6 | Total Plays: 211, Total Stations: 40, Adds: 40 |
| | 48 | ALI & GIPP f/CHOCOLATE TAI Go 'Head (Derrty/Universal Motown) | 343 | +35 | 19326 | 3 | 32/1 | KANYE WEST Impossible (Roc-A-Felia/Del Jam/IDJMG) |
| > | 4 9 | THREE 6 MAFIA Side 2 Side (Hypnotize Minds/Sony Urban/Columbia) | 337 | +115 | 17261 | 1 | 28/3 | Total Plays: 198, Total Stations: 17, Adds: 0 |
| | 50 | PROJECT PAT Good Googly Moogly (Hypnotize Minds/Loud/Columbia) | 333 | -66 | 21406 | 7 | 23/0 | PUMP C f(MMKE JOWES & BUH B Pourin' Up (Rap-A-Lot/Asylum) Total Plays: 191, Total Stations: 24, Adds: 0 |

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are fied 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 consocutive 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 increase in total plays. Total Addence 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.



Sangs ranked by total plays

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

| Artist Title (Label) | TW | LW | Famil. | Burn | Pers. 18-34 | F 18-34 | M 18-34 |
|--|------|------|--------|------|----------------|------------|------------|
| CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 4.11 | 4.18 | \$3% | 22% | 4.85 | 4.14 | 3.74 |
| FIELD MOB f/CLARA So What (DTP/Geffen) | 4.06 | 4.11 | 96% | 28% | 3.93 | 3.97 | 3.80 |
| YUNG JOC Goin' Down (Bad Boy/Atlantic) | 4.85 | 4.15 | 95% | 25% | 3.94 | 4.87 | 3.52 |
| C. BROWN HLLL' WAYNE Gimme That (Jive/Zombe Label Group) | 4.82 | 3.99 | 58% | 35% | 3.92 | 4.03 | 3.59 |
| NE-YO Sexy Love (Det Jan/10.1MG) | 4.82 | 3.94 | 78% | 12% | 3.99 | 4.87 | 3.72 |
| LIL' JON I/E-40 & SEAN PAUL Snap Yo Fingers (TVT) | 4.81 | 4.18 | 87% | 28% | 3.88 | 3.84 | 3.68 |
| CHERISH Do It To It /She Netl/Capital | 4.00 | 4.86 | 94% | 25% | 3.91 | 4.85 | 3.48 |
| CHAMILLIONAIRE (KRAYZE BONE Ridn //himsa/ Motoun) | 3.95 | 4.86 | 98% | 42% | 3.87 | 3.95 | 3.58 |
| CHINGY I/TYRESE Pulling Ne Back /Capital/ | 3.95 | 4.01 | 71% | - | 3.93 | 4.11 | 3.41 |
| E-40 f/T-PAIN & KANDI GIRL U And Dat (Reprise/BME) | 3.92 | 4.82 | 81% | 13% | 3.85 | 3.96 | 3.63 |
| T.L. What You Know (Grand Hustle/Atlantic) | 3.88 | 4.07 | 95% | 48% | 3.78 | 3.90 | 3.37 |
| T.L. Why You Wanna (Grand Hustla/Atlantic) | 3.87 | 3.97 | 91% | 21% | 3.82 | 3.84 | 3.75 |
| MARY J. BLIGE Enough Cryin' (Gettinn) | 3.84 | 3.91 | 88% | 27% | 3.88 | 3.53 | 3.77 |
| BUSTA RHYMES_ I Love (Fipmode/Aftermath/Interscope/ | 3.78 | 3.82 | 82% | 28% | 3.73 | 3.75 | 3.70 |
| YOUNG DRD f/T.1. Shoulder Leen (Grand Hustle/Atlantic) | 3.76 | 3.54 | 85% | 21% | 3.56 | 3.68 | 3.58 |
| CHERI DENNIS I Love You (Bad Boy/Atlantic) | 3.75 | 3.57 | \$1% | 13% | 3.74 | 3.87 | 3.31 |
| LETOYA Tom (Capitol) | 3.73 | 3.75 | 85% | 25% | 3.75 | 3.86 | 3.36 |
| KELIS f/TOO SHORT Bossy (Jive/Zomba Label Group) | 3.72 | 3.60 | 90% | 30% | 3.72 | 3.76 | 3.58 |
| NE-YO When You're Mad (Def Jam/IDJMG) | 3.70 | 3.78 | 54% | 40% | 3.83 | 3.72 | 3.36 |
| JANET JACKSON f/NELLY Call On Me /Virgin/ | 3.69 | 3.88 | 82% | 11% | 3.76 | 3.71 | 3.92 |
| JAMIE FOXX fITWISTA DJ Play A Love Song (J/RMG) | 3.58 | 3.49 | 87% | 37% | 3.60 | 3.68 | 3.37 |
| BEYONCE HJAY-Z Duja Vu Music Work/Sony Urban/Columbia/ | 3.52 | 3.53 | 88% | 27% | 3.42 | 3.42 | 3.40 |
| DEM FRANCHIZE BOYZ Ridin' Rims (So So Def/Virgin) | 3.51 | 3.57 | 72% | 22% | 3.41 | 3.44 | 3.31 |
| MISSEZ 1/PIMP C Love Song (Fo' Real/Getten/ | 3.45 | 3.27 | 43% | 11% | 3.43 | 3.58 | 3.00 |
| RICK ROSS Hustlin' (Slip N-Slide/Def Jam/IDJMG) | 3.41 | 3.44 | 88% | 37% | 3.46 | 3.51 | 3.33 |

Total sample size is 323 respondents. Total average favorability estimates are based on a scale of 1-5. (1-dislike very much, 5 = like very much). Total tamiliarity represents the percentage of respondents who recognized the song. Total tami percents 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. Rate TheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The ITIM system, is available for local radio stations by calling 818-377-5388. RateTheMusic.com data is provided by Madiabase Research, a division of Premiere Radio Networks.



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



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

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RR URBAN

RR URBAN AC TOP 30

| LAST | THIS | July 21, 2006 | TOTAL | PLATS | TOTAL | WEEKS ON | TOTAL STATIONE/ | POWERED ET MEDIABAS |
|----------|-----------|--|-------|-------|----------------|----------|-----------------|--|
| WEEK | | MARIAH CAREY Fly Like A Bird (/sland/IDJMG) | 1667 | +81 | (00) 165116 | 18 | 62/0 | MEDIADAO |
| 2 | ĕ | ANTHONY HAMILTON Can't Let Go (So So Def/Zombe Label Group) | 1660 | +77 | 168043 | 31 | 68/0 | MOST ADDED |
| 2 | 3 | BRIAN MCKNIGHT Find Myself In You (Motown/Universal) | 1544 | +56 | 141068 | 26 | 68/0 | ANTIST TITLE LABEL(S) ADDI |
| 3 | ð | TEENA MARIE Ooh Wee (Cash Money/Universal Motown) | 1323 | +31 | 119651 | 20 | 65/0 | JANET JACKSON HNELLY Call On Ma (Virgin) 20 |
| • | 6 | LUTHER VANDROSS Shine (J/RMG) | 1279 | +141 | 107138 | | 66/2 | A. HAMILTON Sista Big Bones /So So Def/Zomba Label Group/ 18 |
| 0 | 6 | URBAN MYSTIC Refuse (SOBE) | 1107 | -119 | 76827 | 24 | 64/0 | K. FRANKLIN Imagine Ma (Fe Yo Soul/Gospo Centric/Zomba Label Group) 7 |
| 3 | 7 | ISLEY BROTHERS Just Came Here To Chill <i>(Def Soul/Def Jam/IDJMG)</i> | 976 | -51 | 80942 | 26 | 62/0 | SAMSON Future Anniversary (Kedar/Koch) |
| 0 | 8 | ERIC BENET Pretty Baby (Friday/Reprise/Warner Bros.) | 923 | -33 | 71558 | 19 | \$1/0 | OUTIKAST Idlewild Blues (LaFace/Zomba Label Group) |
| 0 | - | MARY J. BLIGE Be Without You (Geffen) | 901 | -3 | 91257 | 33 | 65/0 | LIDINEL RICHIE I Call It Love (Island/IDJING) 5 LETOYA Tom (Capitol) |
| 9 | 9 | LIDNEL RICHIE I Call It Love (Island/IDJ/MG) | 867 | +129 | 78549 | 5 | 57/5 | JULL SCOTT The Fact is (I Need You) (Hidden Beach) |
| 14 | ă | | 837 | +63 | 85735 | 39 | 68/0 | JAVIER The Answer is Yes (Capital) |
| 13 | - | HEATHER HEADLEY In My Mind (RCA/RMG) | 830 | -33 | 63974 | 12 | 61/0 | |
| 11 | 12 | CHARLIE WILSON No Words (Jive/Zomba Label Group) | 807 | -94 | 65982 | 16 | 59/0 | The Urban AC add threahold is applied to monitored stations not allowed to report adds per their company policy: Songs that reach seven plays per wee |
| 10 | 13 | DONELL JONES I'm Gonna Be <i>(LaFace/Zomba Label Group)</i> HEATHER HEADLEY: Me Time <i>(RCA/RMG)</i> | 748 | + 58 | 50960 | 10 | 50/0 | within one sirplay weak. An sirplay weak is defined as Sunday throug |
| 15 | | KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zomba Label G | | -54 | 87161 | 40 | 61/0 | Seturday. Adds from all other programmers are still accepted at any play leve |
| 12 | 15 16 | MARY J. BLIGE Enough Cryin' (Geffen) | 733 | +150 | 104293 | 10 | 18/2 | |
| 16 17 | 0 | | 571 | +18 | 60301 | 14 | 39/3 | MOST |
| | 1.000 | MARY MARY Yesterday (Sony Urban/Columbia) | 489 | -16 | 38409 | 7 | 36/4 | INCREASED PLAYS |
| 19 | 18 19 | LETOYA Torn (Capitol) JAHEIM The Chosen One (Divine Mill/Warner Bros.) | 479 | -48 | 39644 | 12 | 44/0 | ARTIST TITLE LABEL(S) PLAY |
| 18 | | | 472 | -28 | 31505 | 15 | 46/0 | MARY J. BLIGE Enough Cryin' (Geften) +15 |
| 20 | 20. 21 | SHANICE Take Care Of U (Imajah/Playtime) RAHEEM DEVAUGHN You (Jire/Zombe Label Group) | 432 | +79 | 58274 | 18 | 35/0 | LUTHER VANDROSS Shine (J/RMG/ +14 |
| 22 | | INDIA.ARIE There's Hope (Universal Motown) | 428 | +114 | 25493 | 2 | 41/1 | LIONEL NICHIE I Call It Love //sland/IDJ/MG/ +12 |
| 26 | 88 | JILL SCOTT The Fact is (I Need You) /Hidden Beach/ | 378 | +52 | 37335 | 2 | 33/4 | K. FRANKLIN Imagine Me (Fo Yo Soul Gospo Cantric/Zonda Lubal Group) + 12 |
| 24 | | | 378 | +34 | 27208 | | 35/3 | INDIA_ARIE There's Hope (Universal Motown) +11 BEYONCE' (IJAY-2 Dais Vu (Music World/Sony Urban/Columbia) +9 |
| 25 | 2 | FREDDIE JACKSON Until The End Of Time (Orpheus) | 344 | +91 | 57646 | - T | 6/3 | DEM FRANCHIZE BOYZ Loon Wit IL Rock Wit It (So So Def/Virgin) +8 |
| Debut | 25 | BEYONCE' HJAY-Z Deja Vu (Music World/Sony Urban/Columbia) LORENZO OWENS Wanna See You Smile (D-Town) | 337 | -19 | 18195 | | 23/1 | MARIAN CAREY Fly Like A Bird //sland/ID./MG/ +8 |
| 21 | 26 | | 292 | -44 | 17509 | | 34/0 | RANEEM DEVAUGHN You (Jive/Zomba Label Group) +7 |
| 23 | 27 28 | ISLEY BROTHERS Blast Off (Def Soul/Def Jam/IDJMG) | 277 | +18 | 16562 | 3 | 31/2 | ANTHONY HAMILTON Can't Lat Go /So So Def/Zombe Label Group +7 |
| 29 | 29 | PRINCE Satisfied (Universal Republic) | 247 | +10 | 11462 | | 31/4 | NEW & ACTIVE |
| | - | JAVIER The Answer Is Yes (Capitol) | 247 | -66 | 18375 | 10 | 24/0 | NEW & ACTIVE |
| 27 | 30 | AVANT 4 Minutes (Magic Johnson/Geffen) | 243 | -00 | 103/3 | - 10 | 2.410 | ALGEBRA U Do It For Me (Kedar) |

68 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week 68 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiete Radio Networks. Songs Tanked by Udai plays for line an play siss of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are fied 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 AOH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

accusted at any play level LAYS TOTAL PLAY INCREASE +150 +141 +129 Zonde Label Groupi +124 +114 y Urban/Colu 13/ +91 (So So Det/Virgin) +89 +81 G/ +79 Group Tomba Lated Group +77 IVE Total Plays: 232, Total Stations: 21, Adds: 1

AMEL LARRIEUX Weary (Bliss Life) Total Plays: 157, Total Stations: 22, Adds: 2 Station playlists for all R&R reporters are available

on the web at www.radioandrecords.com.

| Constant and their adds listed alphabetically by Constant and their adds listed alphabetically by Constant and Constant and |
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RR GOSPEL TOP 30

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|------|------|--|--|-------|----------|-------|-------------------------|--|
| 1 | | ANTIST TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | CHART | TOTAL STATIONE/ ADDS | MOST ADDED* |
| | 1 | DONALD LAWNENCE_ The Blassing Of Abraham (EMI Gospel) | 1574 | -26 | 58873 | 25 | 45/0 | ARTIBLE TABELIS) VIRTUE Follow Me (Integrity Gospel) |
| (| 0 | JIMMAY HICKS & VOICES OF INTEGRITY BornBlessed (Warldwide) | 1264 | +26 | 37728 | 24 | 41/0 | KELLY PRICE Healing (Gaspa Contric/Zamba Label Group) |
| | 3 | BYRON CAGE I Will Bless The Lord (Gospo Centric/Zembe Label Group) | 1157 | -15 | 42341 | 33 | 36/0 | KIENRA "KIKI" SHEARD Why Me (EMI Gospel) |
| | 4 | VICKIE WINLANS It's Alright (Verity/Zomba Label Group) | 1071 | -18 | 37405 | 23 | 37/0 | YOUTH FOR CHRIST The Struggle is Over (Emtra/LKS) |
| | 5 | TYE TRABBETT Victory (Sony Urban/Columbia) | 1045 | -10 | 29264 | 15 | 30/0 | NU BEGINNING HDAMON LITTLE Long As I Got Shoes (Worldw |
| | 6 | WEZEKIAH WALKER Lift Him Up /Verity/Zomba Label Group) | 991 | -6 | 35274 | 39 | 33/0 | DANNEL PETTIES Thank Ya Jesus (EMI Gospel) |
| | 7 | MARY MARY Yesterday (Sony Urban/Columbia) | 988 | -46 | 35087 | - 13 | 32/0 | NORMAN MUTCHINS Get Ready For Your Miracle (JDI) DR. CHARLES G. HAYES & THE WARRIORS Your Worthy (ICE) |
| (| 0 | VICICI YOHE Deliverance is Available (PureSprings/EMI Gospel) | 849 | + 20 | 27225 | 36 | 32/0 | |
| (| 9 | DONINE MCCLURKIN Church Medley (Verity/Zomba Label Group) | 791 | +1 | 27484 | 14 | 28/0 | MOST |
| | 10 | KIRK FRANKLIN Looking For You (Fo Yo Soul/Gospo Centric/Zombe Label Group) | 752 | -154 | 23598 | 44 | 27/0 | INCREASED PLAYS |
| | 11 | KEITH WONDERBOY JOHNSON Made It (Verity) | 664 | -9 | 21745 | | 32/0 | ARTIST TITLE LABEL(S) IN |
| | 12 | YOUTH FOR CHRIST The Struggle is Over (Emtro/LKS) | 661 | +18 | 18525 | 12 | 27/2 | KELLY PRICE Healing (Gaspo Cantric/Zamba Label Group) |
| (| B | MARVIN SAPP Perfect Peace (Verity) | 586 | +13 | 15848 | 22 | 22/1 | KIERIRA "KIKI" SHEARD Why Me (EM) Gospel K. FINNIQUIL Insgine Me (Fe Yo SaufGospo Cantric/Combo Label Gospe) |
| (| Ð | DONALD ALFORD All I Want To Do is Bless You (Holy Spinit/Tasais) | 567 | +16 | 15159 | 21 | 19/1 | VIITUE Fallow Me (Integrity Gased |
| | 15 | DORNNDA CLARK-COLE So Many Times (Gospo Centric/Zomba Label Group) | 550 | -49 | 13872 | 30 | 21/0 | NORMAN HUTCHINS A Move Of God is On The Way (JDI) |
| | 16 | YOUTHFUL PRAISE Incredible God, Incredible Praise (Artemis) | 525 | +21 | 28230 | | 26/0 | ANDRAE CROUCH All Because Of Jesus (Verity) |
| (| 9 | VIRTUE Follow Me (Integrity Gospel) | 522 | +45 | 13686 | | 28/7 | DR. CHARLES G. HAYES & THE WARRORS Your Worthy (ACE) |
| (| 18 | DARREL PETTIES & STRENGTH IN PRAISE Thank Ya Jesus (EMI Gospel) | 514 | +14 | 15176 | 10 | 23/2 | NENNY GREEN My Story (Blackbarry) ZIE'L is My Living in Vain (Artamis Gospal/Light) |
| (| 19 | NU BEGINNING I/DAMON LITTLE Long As I Got Shoes (Workhwide) | 500 | +27 | 20865 | 12 | 23/2 | REV. CLAY EVAILS Arise (Meet) |
| (| 20 | KIERRA "KIKI" SHEARD Why Me (EMI Gaspel) | 428 | +61 | 16633 | 3 | 24/3 | |
| ; | 21 | YOLANDA ADAMS This Too Shall Pass (Atlantic) | 420 | 4 | 12742 | 19 | 20/0 | NEW & ACTIVE |
| (| 22 | ANN NESBY I Can Go To God in Prayer (Shanachie) | 388 | +17 | 14360 | 7 | 20/0 | JOE PACE Mighty Long Way (Integrity Gospel) |
| (| 23 | VASHAWN MITCHELL No Way (Tyscol/Tasais) | 354 | +7 | 16560 | 11 | 15/0 | Total Plays: 303, Total Stations: 10, Adds: 1 IC FRANKLIN Imagine Me <i>(Fo Yo Soul)Gospo Centric/Zomba Label G</i> |
| (| 2 | NORMAN HUTCHINS Get Ready For Your Miracle (JDI) | 353 | +25 | 9020 | 5 | 15/2 | Total Plays: 285, Total Stations: 13, Adds: 1 |
| | 25 | BISHOP LEONARD SCOTT Sing Unto The King (Tyscot/Taseis) | 344 | +9 | 6490 | 10 | 14/0 | KELLY PRICE Healing (Gospo Centric/Zomba Label Group) |
| (| 26 | NORMAN HUTCHNES A Move Of God is On The Way (JDI) | 341 | +45 | 13659 | 2 | 17/0 | Total Plays: 244, Total Stations: 15, Adds: 5 |
| (| Ĩ | ANDRAE CROUCH All Because Of Jesus (Verity) | 332 | +45 | 7738 | 2 | 13/1 | J. C. MCALLISTER I Will Bless The Lord (He's Worthy) (Judah Total Plays: 180, Total Stations: 8, Adds: 0 |
| | 28 | TOWY TERRY Praise Him (Studio 25/Koch/JEG) | 318 | +8 | 16556 | 4 | 20/0 | 21:03 fJ MOSS I'm Serry (Gospo Centric/Zomba Label Group |
| | 29 | WILLIAMS BROTHERS Be There (Blackberry) | 316 | +14 | 15092 | | 17/0 | Total Plays: 173, Total Stations: 7, Adds: 0 |
| > (| 30 | HENRY GREEN My Story (Blackberry) | 304 | +42 | 11141 | 1 | 20/0 | NEW DIRECTION I Came To Jesus <i>(Gospo Centric/Zombe Label 6</i> Total Plays: 172, Total Stations: 8, Adds: 0 |

by total plays for the airplay © 2006 Radio & Records ek of Sunday 7/9 - Saturday 7/15.

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RR COUNTRY



LON HELTON IheltonGradioandrecords.com

Summer Postcards

Images from across the country

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



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



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



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



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

40 • Radio & Records July 21, 2006

Second R&R Convention Panel Set

R&R Convention '06 is set for Sept. 20-22 at the Hilton Anatole Hotel in Dallas. Register at www.radioandrecords.com.

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

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

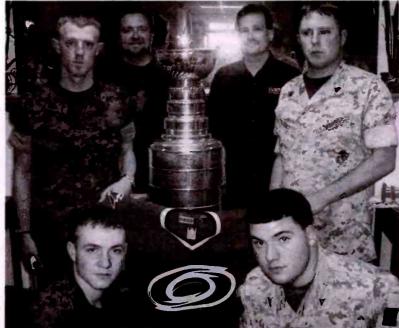
We'll announce the panelists for both sessions soon.



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



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



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



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Capitol Gains

Songwriters find a voice in Washington

The tale reads like a movie script: A plucky band of country folk — determined to right a decades-old wrong — travels to Capitol Hill to work the halls of power alongside slick corporate lobbyists. Against all odds, they score a victory for the little guy. Only this happy ending is no Hollywood concoction; it's based on a true story.

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

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

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

The Rough Writers

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

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

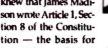
Those meetings led to the establishment of a Songwriters' Caucus in the House that now numbers close to 40 members. A similar effort in the other chamber was launched last year, and between 10 and 20 senators are expected to be on board by year's end.

The NSAI also played a role in a recent Su-

preme Court decision, *Eldred v. Ashcroft*, which brought the issue of copyright term to the court. At issue was whether

copyright protection should end with the death of the author. An NSAI member

who also happens to be a constitutional scholar played a key role. Songwriter Peter McCann knew that James Madison wrote Article 1. Sec-



tion — the basis for copyright — which grants authors exclusive rights to their works for "limited times."

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

Bart Herbison

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

Unbreaking The Code

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

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



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

Serenading Senators

A songwriter's perspective

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

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

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

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

Positive Results

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

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

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

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

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

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

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

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

Backed Against A Wall

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

The bill addresses almost every major issue involved in music licensing, including subscription music, recordable satellite radio devices, collection and disbursement of royalties and the controlled-composition clauses used by record labels to reduce royalty payouts to songwriters. Another issue the NSAI will be working to address is frivolous copyright-infringement suits. Herbison says that songwriters who have a hit record can almost expect a suit these days. "It's a cottage industry at this point, and it's fundamentally wrong," he says.

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

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

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

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

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

Which means this flick is just getting started.



| LAST | THIS | July 21, 2006 | TOTAL | 4 | TOTAL | 4 | TOTANO | + 440 | WEEKS | TOTAL | POWERED BY |
|--------|------|--|-------|--------|-------|-------|--------|--------|-------|--------|--|
| | WEEK | ARTIST TITLE LABEL(S) | 1.600 | POWITS | | PLAYS | (00) | (00) | | | MEDIABASE |
| 1 | | BRAD PAISLEY The World (Arista) | 14368 | -221 | 5004 | -92 | 445038 | -4708 | 18 | 126/0 | MOST ADDED |
| 3 | 0 | CARRIE UNDERWOOD Don't Forget To Remember Me (Arista) | | 376 | 4824 | +127 | 426895 | 11642 | 19 | 126/0 | MIOST ADDED |
| 2 | 3 | KENNY CHESNEY Summertime (BNA) | 13834 | -517 | 4780 | -225 | 431552 | | 16 | 125/0 | ARTIST TITLE LABEL(S) ADDS |
| 4 | 0 | | 13123 | 460 | 4567 | +209 | 405591 | | 14 | | ALAN JACKSON Like Red On A Rose (Arista) 57 |
| 5 | 6 | RODNEY ATKINS If You're Going Through Hell (Curb) | 12722 | | 4365 | +243 | 382064 | | 27 | | DIERKS BENTLEY Every Mile A Memory (Capital) 39 MONTGOMERY GENTRY Some People Change (Columbia) 33 |
| 7 | 6 | RASCAL FLATTS Me And My Gang (Lyric Street) | 10979 | 998 | 3782 | +310 | 317946 | 19452 | 14 | | JO DEE MESSINA It's Too Late To Worry (Curb) 20 |
| 8 | Ø | GARY ALLAN Life Ain't Always Beautiful (MCA) | 10692 | | 3753 | +264 | 312308 | 13645 | -26 | | CHRIS YOUNG Drinkin' Me Lonely (RCA) 17 |
| 11 | 8 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) | 9628 | 831 | 3245 | + 295 | 291011 | 30374 | 15 | 126/1 | LONESTAR Mountains (BNA) 15 |
| 9 | 9 | LITTLE BIG TOWN Bring It On Home (Equity) | 9171 | 56 | 3323 | +84 | 277886 | 5131 | 24 | | KATNINA ELAM Love Is (Universal South) 13 GEORGE STRAIT Give It Away (MCA) 12 |
| 12 | 0 | STEVE HOLY Brand New Girtfriend (Curb) | 8992 | | 3068 | +221 | 263842 | | 23 | 123/0 | RUSHLOW HARRIS That's So You (Show Dog Nashville) 11 |
| 10 | 11 | KEITH ANDERSON Everytime I Hear Your Name (Arista) | 7800 | ·1096 | 2653 | -465 | 248309 | | 28 | 126/0 | JACK NIGRAM Love You (Big Machine) 9 |
| 13 | 12 | ERIC CHURCH How 'Bout You (Capitol) | 7278 | -24 | 2665 | +74 | 199875 | -2714 | 22 | 123/0 | |
| 16 | B | BROOKS & DUNN Building Bridges (Arista) | 7277 | | 2542 | +361 | 204657 | | 8 | | The Country add threshold is applied to monitored stations out allowed to report adds per their company policy: Songs that reach seven plays per weak |
| 15 | U | BILLY CURRINGTON Why, Why, Why (Mercury) | 6911 | 690 | 2453 | +210 | 189078 | | 20 | | within one airplay week. Airplay week is defined as Sunday through Saturday. |
| 22 | 15 | FAITH HILL Sunshine And Summertime (Warner Bros.) | 6849 | 1466 | 2386 | +496 | 192964 | 33542 | 6 | | Adds from all other programmurs are still accepted at any play level. |
| 17 | 16 | JOSH TURNER Would You Go With Me (MCA) | 6737 | 697 | 2415 | +261 | 180920 | 12971 | 12 | | MOST |
| 14 | D | JAKE OWEN Yee Haw (RCA) | 6664 | 290 | 2339 | +102 | 175625 | 9634 | 20 | | INCREASED POINTS |
| 20 | 18 | PAT GREEN Feels Just Like It Should (BNA) | 6313 | 609 | 2041 | +168 | 172321 | 16137 | | 122/6 | TOTAL |
| 24 | 19 | GEORGE STRAIT Give It Away (MCA) | 6262 | 1731 | 2066 | +651 | 180959 | 39421 | | 121/12 | ARTIST TITLE LABEL(S) POINT INCREASE |
| 21 | 20 | JOSH GRACIN Favorite State Of Mind (Lyric Street) | 5543 | 4 | 2043 | +10 | 141804 | ·2556 | 19 | 120/2 | GEORGE STRAIT Give It Away (MCA) +1731 |
| 23 | 2 | BIG & RICH 8th Of November (Warner Bros.) | 4910 | 237 | 1544 | +79 | 138088 | -266 | 8 | 111/5 | FAITH HILL Sunshine And Summertime (Warner Bros.) +1456 BROOKS & DUNN Building Bridges (Arista) +1112 |
| 25 | 22 | DANIELLE PECK Findin' A Good Man (Big Machine) | 4876 | 405 | 1703 | +156 | 128189 | 14120 | 17 | 113/3 | RASCAL FLATTS Me And My Gang (Lyric Street) +998 |
| 26 | 23 | TRACE ADKINS Swing (Capitol) | 4506 | 409 | 1587 | +166 | 121549 | 2275 | 12 | 100/5 | GARY ALLAN Life Ain't Always Beautiful (MCA) +900 |
| 27 | 24 | TRENT WILLMON On Again Tonight (Columbia) | 4036 | 92 | 1456 | +60 | 100590 | -4980 | 22 | 100/1 | ALAN JACKSON Like Red On A Rose (Arista) +892 |
| 19 | 25 | SUGARLAND Down In Mississippi (Up To No Good) (Mercury) | 3938 | -1837 | 1451 | -736 | 111081 | -41880 | 19 | 116/0 | DIERKS BENTLEY Every Mile A Memory (Capital) +857 |
| 28 | 26 | MIRANDA LAMBERT New Strings (Columbia) | 3516 | 228 | 1159 | +64 | 89821 | 1564 | 13 | 89/1 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) +831 RODNEY ATKINS If You're Gaing Through Hell (Curb) +764 |
| 29 | 2 | BLAINE LARSEN I Don't Know What She Said (Giantslever/BNA) | 3308 | 136 | 1163 | + 58 | 83270 | 2518 | 20 | 92/2 | STEVE HOLY Brand New Girtfriend (Curb) +721 |
| 32 | 28 | GRETCHEN WILSON California Girls (Columbia) | 2754 | 484 | 915 | +185 | 70917 | 11202 | . 6 | 85/6 | |
| Breake | 29 | LONESTAR Mountains (BNA) | 2290 | 619 | 743 | +237 | 61237 | 13578 | 4 | 80/15 | |
| 33 | 30 | JACK INGRAM Love You (Big Machine) | 2261 | 242 | 713 | +57 | 55879 | 6202 | 6 | 74/9 | |
| 31 | 31 | DIAMOND RIO God Only Cries (Arista) | 2188 | ·225 | 905 | -51 | 56364 | -3533 | 14 | 78/1 | MOST |
| 30 | 32 | MEGAN MULLINS Ain't What It Used To Be (BBR) | 2111 | -484 | 811 | -199 | 48659 | -10609 | 19 | 93/0 | INCREASED PLAYS |
| 34 | 33 | SHEDAISY In Terms Of Love (Lyric Street) | 2046 | 154 | 725 | +60 | 45372 | 1677 | 9 | 83/1 | TOTAL |
| Broake | 34 | DIERKS BENTLEY Every Mile A Memory (Capitol) | 1860 | 857 | 624 | + 305 | 50168 | 20221 | 3 | 90/39 | ARTIST TITLE LABEL(S) INCREASE |
| 35 | 35 | HANK WILLIAMS, JR That's How They Do It (Curb/Asylum) | 1666 | -135 | 621 | -95 | 39566 | -3703 | 20 | 70/0 | GEORGE STRAIT Give It Away (MCA) +651 |
| 41 | 36 | HEARTLAND Loved Her First (Lofton Creek) | 1635 | 560 | 471 | +193 | 50109 | 14620 | 3 | 36/7 | FAITH HILL Sunshine And Summertime (Warner Bros.) +496 |
| 37 | 37 | EMERSON DRIVE A Good Man (Midas/New Revolution) | 1539 | -45 | 615 | -8 | 37022 | -753 | 13 | 60/4 | BROOKS & DUNN Building Bridges (Arista) +361 |
| 42 | 38 | TAYLOR SWIFT Tim McGraw (Big Machine) | 1398 | 339 | 440 | +112 | 34398 | 7245 | 3 | 46/7 | RASCAL FLATTS Me And My Gang (Lyric Street) +310 DIERNIS BENTLEY Every Mile A Memory (Capital) +305 |
| 39 | 39 | OARRYL WORLEY Nothin' But A Love Thang (903) | 1333 | 232 | 505 | +86 | 32570 | 4567 | 9 | 54/3 | ALAN JACKSON Like Red On A Rose (Arista) +298 |
| 38 | 10 | GARY NICHOLS Unbroken Ground (Mercury) | 1273 | 103 | 502 | +36 | 25618 | 2193 | 10 | 66/2 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) +295 |
| 45 | ð | JASON ALDEAN Amerillo Sky (BBR) | 1210 | 263 | 485 | +85 | 28692 | 6207 | 2 | 62/6 | GARY ALLAR Life Ain't Always Beautiful (MCA) +264 |
| 40 | 42 | CAROLINA RAM Get Outta My Way (Equity) | 1196 | 102 | 442 | +47 | 29903 | 2264 | 9 | 57/6 | JOSH TURNER Would You Go With Me (MCA) +261 |
| 47 | 3 | RIO GRAND Kill Me Now (Carb/Asylam) | 1095 | 228 | 453 | +87 | 18534 | 2365 | 12 | 51/1 | RODNEY ATKINS If You're Going Through Hell (Carty +243 |
| 46 | ě | TRENT TOMLINSON One Wing In The Fire (Lyric Street) | 1038 | 146 | 451 | +53 | 21066 | 3454 | 3 | 52/2 | |
| Debut | 45 | MONTGOMERY GENTRY Some People Change (Columbia) | 1000 | 529 | 329 | +175 | 30076 | 16300 | 1 | 59/33 | |
| 44 | 46 | ROCKIE LYNNE Do We Still (Universe) South) | 973 | -7 | 341 | -3 | 21413 | .17 | 10 | 49/0 | BREAKERS |
| 48 | Ð | RASCAL FLATTS Life Is A Highway (Walt Disney) | 933 | 113 | 363 | +33 | 29356 | 1551 | 3 | 15/5 | DALANLAD |
| Debut | B | ALAN JACKSON Like Red On A Rose (Arista) | 892 | 892 | 298 | +258 | 28597 | 28597 | 1 | 59/57 | LONESTAR |
| 49 | 9 | BOMSHEL Ain't My Day To Care (Curb) | 813 | 66 | 366 | +15 | 16506 | 119 | 5 | 50/4 | Mountains <i>(BNA)</i> 15 Adds * Moves 38-29 |
| 50 | 50 | SAMMY KERSHAW Tennessee Girl (Category 5) | 809 | 155 | 314 | +63 | 20020 | 2824 | 5 | 30/0 | DIERKS BENTLEY |
| | | Comment of Contraction of Contraction of | | | | | | | | | Every Mile A Memory (Capital) |

126 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/9-7/15. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase of 7/9-7/15. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase of root song song songs are total statismes are moved to recurrent. Mast 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 statisms playing a song. Most increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by the highest AQH ensons of all Country reporters. No of fall 2005, WUSNChicago has the highest AQH, which is 42,500. Total Audience equals Average Quarter Hour Persons times number of heaving (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.

Seegs ranked by total points Station playlists for all R&R reporters are avail

Station playlists for all R&R reporters are available on the web at <u>www.radiosedrecords.com</u>.

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RR COUNTRY TOP 50 INDICATOR

| | - | July 21, 2006 | | | | - | - | - | - | | T | |
|-------|-----------|---|--------|--------|-------|-------|----------|--------|------|---------|--|----------|
| LAST | THIS | | POINTS | POINTS | TOTAL | PLAYS | TOT.AUD. | + AUD. | WEEK | S TOTAL | | |
| 2 | 0 | CARRIE UNDERWOOD Don't Forget To Remember Me (Arista) | 4800 | 22 | 3817 | +50 | 104158 | -180 | 17 | 98/0 | MOST ADDED* | |
| 4 | 2 | TOBY KEITH A Little Too Late (Show Dog Nashville/Universal) | 4548 | 32 | 3621 | +37 | 97780 | 468 | 14 | 98/0 | ARTIST TITLE LABEL(S) | ADO |
| 5 | 3 | RODNEY ATKINS If You're Going Through Hett (Curb) | 4537 | 155 | 3563 | +134 | 97760 | 3461 | 27 | 98/0 | ALAN JACKSON Like Red On A Rose (Arista) | 40 |
| 1 | 4 | BRAD PAISLEY The World (Arista) | 4518 | -305 | 3571 | -231 | 98065 | -5678 | 18 | 92/0 | DIERIKS BERTLEY Every Mile A Memory (Capitol) MONTGOMERY GENTRY Some People Change (Columbia) | 19 13 |
| 6 | 6 | GARY ALLAN Life Ain't Always Beautiful (MCA) | 3946 | 165 | 3153 | +115 | 83754 | 3365 | 27 | 97/0 | JO DEE MESSINA It's Too Late To Worry (Curb) | 11 |
| 7 | 6 | RASCAL FLATTS Me And My Gang (Lyric Street) | 3776 | 138 | 2942 | +136 | 79884 | 1797 | 14 | 96/0 | GEORGE STRAIT Give It Away (MCA) | 10 |
| 8 | 0 | LITTLE BIG TOWN Bring It On Home (Equity) | 3715 | 169 | 2913 | +133 | 79226 | 3821 | 25 | 98/1 | HEARTLAND I Loved Her First (Lofton Creek) | |
| 9 | 8 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) | 3344 | 135 | 2670 | +104 | 70350 | 3343 | 16 | 98/0 | LONESTAR Mountains (BNA) LEANN RIMES Some People (Asylum/Curb) | |
| 10 | 9 | STEVE HOLY Brand New Girlfriend (Curb) | 3165 | 249 | 2528 | + 205 | 65925 | 6442 | 13 | 95/5 | | |
| 11 | 10 | ERIC CHURCH How 'Bout You /Capitol | 2991 | 134 | 2386 | +130 | 62830 | 1902 | 21 | 91/2 | | |
| 13 | 0 | JOSH TURNER Would You Go With Me (MCA) | 2887 | 164 | 2245 | +136 | 60438 | 3422 | 13 | 95/1 | | |
| 12 | 12 | BILLY CURRINGTON Why, Why, Why (Mercury) | 2863 | 131 | 2251 | +92 | 60644 | 2715 | 21 | 95/0 | 1 | |
| 15 | B | BROOKS & DUNN Building Bridges (Arista) | 2820 | 209 | 2230 | +172 | 58775 | 4226 | 9 | 96/1 | | |
| 16 | 1 | FAITH HILL Sunshine And Summertime (Warner Bros.) | 2626 | 189 | 2079 | +157 | 53758 | 2543 | 6 | 97/0 | | |
| 17 | 6 | JAKE OWEN Yee Haw (RCA) | 2313 | 72 | 1813 | + 59 | 47787 | 1485 | 20 | 85/0 | 1 | |
| 24 | 16 | GEORGE STRAIT Give It Away (MCA) | 2227 | 484 | 1819 | + 382 | 44945 | 9895 | 4 | 95/10 | | |
| 19 | Ð | PAT GREEN Feels Just Like It Should (BNA) | 2134 | 93 | 1696 | +63 | 43131 | 1968 | 9 | 89/0 | | |
| 20 | 18 | JOSH GRACIN Favorite State Of Mind (Lyric Street) | 2077 | 46 | 1682 | +60 | 41347 | 229 | 21 | 82/1 | | |
| 22 | 19 | DANIELLE PECK Findin' A Good Man (Big Machine) | 1994 | 186 | 1562 | +141 | 42177 | 3060 | 20 | 87/5 | | |
| 21 | 20 | TRACE ADKINS Swing (Capital) | 1942 | 42 | 1558 | +24 | 40288 | 1205 | 12 | 80/0 | MOST | |
| 25 | 2 | BIG & RICH 8th Of November (Warner Bros.) | 1798 | 155 | 1409 | +123 | 36658 | 2518 | 7 | 86/1 | INCREASED POINTS | |
| 26 | 22 | TRENT WILLMON On Again Tonight (Columbia) | 1664 | 90 | 1355 | +70 | 32890 | 1555 | 22 | 72/5 | | TOTA |
| 28 | 23 | GRETCHEN WILSON California Girts (Columbia) | 1345 | 165 | 1105 | +164 | 26573 | 2741 | 7 | 78/5 | ARTIST TITLE LABEL(S) | POINT |
| 27 | 24 | MIRANDA LAMBERT New Strings (Columbia) | 1300 | -48 | 1027 | -43 | 26307 | -1059 | 14 | 70/2 | ALAN JACKSON Like Red On A Rose (Arista) | +50 |
| 18 | 25 | SUGARLAND Down In Mississippi (Up To No Good) (Mercury) | 1254 | -820 | 1009 | -694 | 26924 | -16344 | 19 | 53/0 | GEORGE STRAIT Give It Away (MCA) DIERKS BENITLEY Every Mile A Memory (Capitol) | +46+34 |
| 32 | 26 | LONESTAR Mountains (BNA) | 1066 | 247 | 839 | +195 | 21615 | 4607 | 4 | 64/8 | STEVE HOLY Brand New Girtfriend (Curb) | +24 |
| 23 | 27 | KENNY ROGERS I Can't Unlove You (Capitol) | 995 | .778 | 729 | -646 | 21433 | -16562 | 29 | 49/0 | LONESTAR Mountains (BNA) | +24 |
| 35 | 28 | DIERKS BENTLEY Every Mile A Memory (Capitol) | 977 | 342 | 766 | +280 | 20375 | 7506 | 3 | 65/15 | MONTGOMERY GENTRY Some People Change (Columbia) | +24 |
| 31 | 29 | BLAINE LARSEN I Don't Know What She Said (Giantslayer/BNA) | 965 | 81 | 763 | + 55 | 19537 | 1106 | 21 | 51/1 | BROOKS & DUNN Building Bridges (Arista) FAITH HILL Sunshine And Summertime (Warner Bros.) | +20+18 |
| 30 | 30 | SHEDAISY In Terms Df Love (Lyric Street) | 958 | 30 | 760 | + 20 | 18487 | 344 | 10 | 62/2 | DANNELLE PECK Findin' A Good Man (Big Machine) | +11 |
| 29 | 3 | DIAMOND RIO God Only Cries (Arista) | 926 | -11 | 675 | +8 | 20025 | -168 | 14 | 54/5 | LITTLE BIG TOWN Bring It On Home (Equity) | +16 |
| 33 | 32 | JACK INGRAM Love You (Big Machine) | 787 | 22 | 643 | +18 | 14594 | 457 | 6 | 53/3 | | |
| 34 | 63 | DARRYL WORLEY Nothin' But A Love Thang (903) | 730 | 23 | 580 | +21 | 14294 | 378 | 10 | 52/4 | | |
| 39 | 39 | HEARTLAND I Loved Her First (Lofton Creek) | 661 | 148 | 518 | +119 | 14362 | 3243 | 5 | 44/9 | | |
| 43 | 35 | MONTGOMERY GENTRY Some People Change (Columbia) | 629 | 242 | 493 | +154 | 12066 | 3788 | 2 | 46/13 | | |
| 36 | 36 | EMERSON DRIVE A Good Man (Midas/New Revolution) | 591 | 18 | 462 | +16 | 12209 | 457 | 12 | 35/1 | | |
| 40 | 37 | JASON ALDEAN Amarillo Sky (BBR) | 569 | 120 | 458 | +88 | 10935 | 2529 | 3 | 42/5 | | |
| 38 | 38 | GARY NICHOLS Unbroken Ground (Mercury) | 533 | 18 | 453 | + 20 | 10157 | -47 | 9 | 41/2 | | |
| 37 | 39 | MEGAN MULLINS Ain't What It Used To Be (BBR) | 514 | -57 | 409 | -66 | 10130 | -874 | 17 | 35/0 | | |
| thut) | 1 | ALAN JACKSON Like Red On A Rose (Arista) | 509 | 509 | 432 | +432 | 10245 | 10245 | 1 | 40/40 | | |
| 42 | 9 | TRENT TOMLINSON One Wing In The Fire (Lyric Street) | 485 | 70 | 402 | + 50 | 9340 | 1254 | | 36/4 | MOST | |
| 44 | 32 | TAYLOR SWIFT Tim McGraw (Big Machine) | 422 | 76 | 342 | +56 | 7652 | 939 | 4 | 34/4 | INCREASED PLAYS | - |
| 41 | 43 | ROCKIE LYNNE Do We Still (Universal South) | 405 | .37 | 348 | -27 | 7463 | -713 | 11 | 34/0 | | TOTAL |
| 45 | 44 | RIO GRAND Kill Me Now (Carb/Asylum) | 322 | -1 | 261 | -12 | 5814 | -267 | 10 | 22/1 | ANTIST TITLE LABEL(S) | PLAY |
| 46 | B | BRIAN MCCOMAS Good Good Lovin' (Kataput) | 318 | 21 | 288 | +9 | 5408 | -194 | 7 | 25/2 | ALAN JACKSON Like Red On A Rese (Arista) | +432 |
| 48 | 36 | BOMSHEL Ain't My Day Te Care (Carb) | 277 | 14 | 239 | +13 | 4907 | 29 | 4 | 27/1 | GEORGE STRAIT Give It Away MCAU | +382 |
| 47 | 47 | JEFF BATES One Second Chance /RCA/ | 267 | -16 | 204 | .7 | 5767 | -463 | | 20(0 | DIENCS DENTLEY Every Nile A Marnory /Capital STEVE HOLY Brand New Girlinand /Carb/ | +200 |
| buc | B | JO DEE MESSINA It's Too Late To Worry (Carb) | 262 | 90 | 189 | +79 | 5871 | 1484 | 1 | 22/11 | LONESTAR Mountains (BAA) | +195 |
| 49 | 1 | NEAL MCCOY Tailgate (903) | 256 | 49 | 198 | +43 | 5273 | 1404 | 2 | 21/3 | MONTGOMERY GENTRY Some People Change (Columbia) | +194 |
| | 50 | RASCAL FLATTS Life Is A Highway (Walt Disney) | 235 | 122 | 228 | +118 | | | | | BROOKS & DUNN Building Bridges (Arista) | +172 |

98 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15. © 2006 Radio & Records



RR COUNTRY CALLOUT AMERICA BY @Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 21, 2006

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

| ARTIST Title (Label) | POSITIVE | PASSION | INDEX | NEUTRAL | FAMILIARITY | DISLIKE | STRONGL | |
|--|----------|---------|-------|---------|-------------|---------|---------|--|
| TIM MCGRAW When The Stars Go Blue (Carb) | 48.3% | 83.0% | 4.27 | 12.5% | 98.5% | 2.3% | 0.8% | CALLOUT AMERICAN |
| CARRIE UNDERWOOD Don't Forget To Remember Me (Arista) | 34.5% | 79.5% | 4.10 | 14.8% | 98.8% | 3.5% | 1.0% | HOT SCORES |
| TOBY KEITH A Little Too Late (Show Dog Nashville/Universal) | 35.0% | 75.8% | 4.85 | 18.5% | 96.8% | 3.5% | 1.9% | This Week At |
| GARY ALLAN Life Ain't Always Beautiful (MCA) | 38.0% | 74.5% | 4.07 | 18.8% | 99.3% | 5.3% | 0.8% | This Week At |
| KENNY CHESNEY Summertime (BNA) | 31.8% | 72.3% | 4.81 | 15.0% | 94.5% | 5.5% | 1.8% | Callout America |
| BRAD PAISLEY The World (Arista) | 31.0% | 72.3% | 4.01 | 20.3% | \$7.0% | 3.3% | 1.3% | By John Hart |
| ERIC CHURCH How Bout You (Capital) | 28.0% | 88.3% | 3.83 | 18.3% | \$3.3% | 6.0% | 0.8% | |
| LITTLE BIG TOWN Bring It On Home (Equity) | 24.0% | 66.8% | 3.91 | 18.8% | 91.3% | 3.8% | 2.0% | Carrie Underwood moves from No. |
| BILLY CURRINGTON Why, Why, Why (Mercury) | 28.8% | 66.0% | 3.95 | 20.3% | \$2.3% | 4.8% | 1.3% | 3 last week to the No. 2 song over- all with "Don't Forget to Remember |
| JOSH TURNER Would You Go With Me (MCA) | 23.0% | 63.8% | 3.94 | 17.8% | 85.8% | 3.8% | 1.3% | Me," which is also the No. 4 passion |
| RASCAL FLATTS Me And My Gang (Lyric Street) | 25.5% | 63.0% | 3.78 | 15.5% | 38.5% | 6.5% | 5.5% | song for the week. Females are the |
| RODNEY ATKINS If You're Going Through Hell (Carb) | 27.5% | 82.5% | 3.86 | 23.0% | \$3.3% | 5.8% | 2.8% | strength, ranking this song No. 2, as do |
| MIRANDA LAMBERT New Strings (Columbia) | 25.3% | 82.5% | 3.86 | 18.5% | 81.5% | 6.8% | 2.5% | younger listeners 25-34. |
| TRENT WILLMON On Again Tonight (Columbia) | 22.3% | 61.3% | 3.83 | 20.0% | 89.0% | 6.0% | 1.8% | Gary Allan stays strong with "Life Ain't Always Beautiful," the No. 4 song |
| WRECKERS Leave The Pieces (Meverick/Warner Bros.) | 14.8% | 58.3% | 3.70 | 24.3% | 88.3% | 5.8% | 2.8% | overall and the No. 2 passion song, up |
| TRENT TOMLINSON One Wing in The Fire (Lyric Street) | 20.5% | 57.0% | 3.97 | 8.5% | 72.5% | 4.5% | 1.5% | from No. 4 last week. Females overall |
| HANK WILLIAMS, JR That's How They Do It in Divis /Carb/Asydem/ | 21.3% | 56.0% | 3.78 | 15.3% | 81.8% | 7.5% | 3.8% | rank this song No. 3, both positive and |
| JOSH GRACIN Favorite State Of Mind (Lyric Street) | 14.8% | 55.5% | 3.70 | 25.5% | 87.8% | 5.0% | 1.8% | passion, while core 35-44s rank it No. |
| STEVE HOLY Brand New Girlfriend (Carb) | 18.0% | 54.0% | 3.57 | 13.8% | 84.5% | 18.8% | 7.5% | 3 for the week. |
| BLAINE LARSEN Don't Know What She Said (Giantslayer/BNA) | 16.3% | 53.8% | 3.68 | 21.3% | 84.5% | 6.3% | 3.3% | Little Big Town is new to the top 10 with "Bring It on Home" at No. 8, up |
| EMERSON DRIVE A Good Man (Midas/New Revolution) | 13.3% | 52.8% | 3.74 | 21.5% | 88.8% | 4.5% | 1.3% | from No. 11 last week. Females rank |
| DIAMOND RIO God Only Cries (Arista) | 18.8% | 52.5% | 3.67 | 18.0% | 82.8% | 8.5% | 2.8% | this song No. 7, males rank it No. 12, |
| TRACE ADKINS Swing (Capital) | 18.8% | 51.8% | 3.51 | 17.8% | 88.0% | 11.5% | 7.8% | and core 35-44s rank it No. 7. |
| JAKE OWEN Yee Haw (RCA) | 14.8% | 51.0% | 3.49 | 19.3% | 87.5% | 11.8% | 5.5% | Also new to the top 10 is Josh Turn- |
| SHEDAISY In Terms Of Love (Lyric Street) | 1.1% | 48.0% | 3.87 | 21.8% | 76.8% | 4.8% | 1.3% | er's "Would You Go With Me" at No. 10, up from No. 15 last week; it is also |
| BROOKS & DUNN Building Bridges (Arista) | 13.5% | 48.8% | 3.63 | 18.8% | 78.0% | 8.3% | 2.3% | the No. 13 passion song. At 11 weeks, |
| GRETCHEN WILSON California Girls (Columbia) | 17.3% | 48.8% | 3.59 | 20.5% | 82.8% | 1.8% | | this is the youngest song in the top 10. |
| DANIELLE PECK Findin' A Good Man (Big Machine) | 12.5% | 47.8% | 3.59 | 26.8% | 83.5% | 7.0% | 2.0% | Female listeners rank this song No. 8 in |
| LONESTAR Mountains (BNA) | 15.5% | 47.0% | 3.77 | 22.3% | 74.9% | 3.8% | 1.0% | the demo. |
| PAT GREEN Feels Just Like It Should (BNA) | 8.5% | 42.3% | 3.58 | 23.0% | 73.0% | 6.8% | 1.0% | Rascal Flatts explode with "Me & |
| BIG & RICH 8th Of November (Warner Bros.) | 11.8% | 40.8% | 3.53 | 23.0% | 74.3% | 8.5% | 2.0% | My Gang," moving from No. 22 last week to No. 11 this week and becom- |
| GEORGE STRAIT Give It Away (MCA) | 13.5% | 40.5% | 3.61 | 18.0% | \$8.5% | 8.0% | 2.0% | ing the No. 10 passion song as familiar- |
| MEGAN MULLINS Ain't What It Used To Be (BBR) | 9.3% | 38.5% | 3.48 | 28.5% | | 7.3% | 2.3% | ity hits 91%. Younger 25-34 listeners |
| FAITH HILL Sunshine And Summertime (Warner Bros.) | 9.8% | 38.3% | 3.54 | 28.0% | 72.8% | 6.5% | 1.3% | rank the song No. 9 in the cell. Females |
| JACK WGRAM Love You (Big Machine) | 6.3% | 33.8% | 1.46 | 20.8% | 82.5% | | 3.0% | also rank it No. 9. |

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The Index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country arplay chert. The sample is composed of 400 25-54-year-olds who identify country as their tavorite music and who listen daily to competitive Country radio in the sample markets. The sample is 50% male/female and evenly distributed in the 5-34, 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; Sat Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2006 Radio & Records. © 2006 Bullseye Marketing Research inc.



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

R.R. COUNTRY

| PHIL VASSAR Last Day Of My Life (Arste) 4.12 4.13 98% 25% 4.20 4.37 3.9 RODNEY ATKINS If You're Going Through Hell (Carb) 4.11 3.98 96% 18% 4.10 4.23 3.9 BRAD PAISLEY The World (Arsta) 4.10 4.20 97% 26% 4.15 4.17 4.1 LITTLE BIG TOWN Bring It On Home (Equity) 4.04 3.99 90% 20% 4.00 4.13 3.8 GEORGE STRAIT Give It Away (MCA) 3.96 - 57% 9% 4.01 4.17 3.8 T. KEITH A Little Too Late (Show Dag Nashwile-Universal) 3.95 3.96 99% 38% 3.92 3.94 98% 38% 3.92 3.94 4.00 4.00 3.98 4.00 4.00 3.93 3.95 4.06 88% 17% 4.03 3.93 3.95 3.95 3.95 3.97 3.95 3.97 3.95 3.97 3.93 3.91 3.9 3.93 3.91 3.9 3.91 3.93 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3 | Artist Title (Label) | TW | LW | Famil. | Burn | Per. 25-54 | W 25-54 | M 25-5- |
|--|---|------|--------|--------|------|---------------|------------|------------|
| RODINEY ATKINS If You're Going Through Hell (Curb) 4.11 3.98 96% 18% 4.10 4.23 3.9 BRAD PAISLEY The World (Arista) 4.10 4.20 97% 28% 4.15 4.17 4.1 LITTLE BIG TOWN Bring It On Home (Equity) 4.04 3.99 90% 20% 4.00 4.13 3.8 GEORGE STRAIT Give It Away (MCA) 3.95 - 57% 9% 4.01 4.17 3.8 T. KEITH A Little Too Late (Show Dog Nashville(Universal) 3.95 3.86 99% 26% 4.00 4.06 3.9 WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 89% 38% 3.92 3.94 3.8 3.92 3.94 3.8 3.92 3.94 3.8 3.92 3.94 3.95 3.97 4.10 3.7 3.95 3.97 3.95 3.97 3.95 3.97 3.93 3.85 94% 12% 3.93 3.91 3.8 3.85 3.91 3.8 3.92 3.93 4.01 3.8 3.93 3.91 3.8 3.91 3.91 3.91 | KEITH ANDERSON Everytime I Hear Your Name (Arista) | 4.13 | 4.16 | | 20% | 4.13 | 4.33 | 3.86 |
| BRAD PAISLEY The World (Arista) 4.10 4.20 97% 28% 4.15 4.17 4.1 LITTLE BIG TOWN Bring It On Home (Equity) 4.04 3.99 90% 20% 4.00 4.13 3.8 GEORGE STRAIT Give It Away (MCA) 3.95 - 57% 9% 4.01 4.17 3.8 T. KEITH A Little Too Late (Show Dog Nashville/Universal) 3.95 3.86 99% 28% 4.00 4.06 3.9 T. KEITH A Little Too Late (Show Dog Nashville/Universal) 3.95 4.06 80% 17% 4.03 3.98 4.00 4.06 3.9 WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 80% 17% 4.03 3.98 4.00 4.06 3.93 C. UNDERWOOD Don't Forget To Remember Me (Aristal) 3.93 3.95 94% 12% 3.95 3.97 3.95 GARY ALLAN Life An't Ahways Beautiful (MCA) 3.92 4.01 97% 27% 3.97 4.10 3.7 STEVE HOLY Brand New Girthiend (Curb) 3.92 3.97 84% 18% 3.93 4.01 3.80 3.97 | PHIL VASSAR Last Day Of My Life (Arista) | 4.12 | 4.13 | . 98% | 25% | 4.20 | 4.37 | 3.95 |
| LITTLE BIG TOWN Bring It On Home (Equity) 4.04 3.99 90% 20% 4.00 4.13 3.8 GEORGE STRAIT Give It Away (MCA) 3.96 - 57% 9% 4.00 4.13 3.8 T. KEITH A Little Too Late (Show Dag Nashville/Universal) 3.95 3.86 99% 20% 4.00 4.06 3.9 WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 80% 17% 4.03 3.98 4.00 C. UNDERWOOD Don't Forget To Remember Me (Aristal) 3.93 3.94 98% 38% 3.92 3.97 4.10 3.7 STEVE HOLY Brand New Girthriend (Curb) 3.92 3.97 84% 18% 3.93 4.01 3.8 JOSH TURNER Would You Go With Me (MCA) 3.87 3.86 73% 13% 3.88 3.78 4.00 BROOKS & DUNN Building Bridges (Aristal) 3.86 3.81 75% 13% 3.85 3.90 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 3.91 | RODNEY ATKINS If You're Going Through Hell. (Curb) | 4.11 | 3.98 | 56% | 18% | 4.18 | 4.23 | 3.93 |
| GEORGE STRAIT Give It Away (MCA) 3.96 - 57% 9% 4.01 4.17 3.8 T. KETTH A Little Too Late (Show Dag Nashville/Universal) 3.95 3.86 99% 26% 4.00 4.06 3.9 WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 80% 17% 4.03 3.98 4.00 C. UNDERWOOD Don't Forget To Remember Me (Aristal) 3.93 3.94 96% 36% 3.92 3.95 3.97 3.95 GARY ALLAM Life Ain't Always Beautiful (MCAI) 3.92 4.01 97% 2.7% 3.97 4.10 3.7 STEVE HOLY Brand New Gitfriend (Curb) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Saki (Giantslayer/BNA/) 3.89 - 58% 9% 3.89 3.91 3.8 JOSH TURNER Would You Go With Me (MCA) 3.87 3.86 73% 13% 3.88 3.78 4.00 BROOKS & DUNN Building Bridges (Arista) 3.86 3.80 75% 15% 3.85 3.96 3.79 JOSH TURNER Would You (Capitol) 3.84 | BRAD PAISLEY The World (Arista) | 4.10 | 4.20 | 97% | 28% | 4.15 | 4.17 | 4.12 |
| T. KETTH A Little Too Late (Show Dag Nashville/Universal/ WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 89% 28% 4.00 4.06 3.9 WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 89% 38% 3.92 3.94 9.9 C. UNDERWOOD Don't Forget To Remember Me (Arista) 3.93 3.94 98% 38% 3.92 3.94 3.8 DANIELLE PECK Findin' A Good Man (Big Machine) 3.93 3.85 84% 12% 3.95 3.97 4.10 3.7 STEVE HOLV Brand New Girthriend (Curb) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Said (Giantslayer/BNA/ 3.89 - 58% 9% 3.89 3.91 3.8 JOSH TURNER Would You Go With Me (MCA/ 3.87 3.86 73% 13% 3.88 3.78 4.00 BROOKS & DUNN Building Bridges (Arista) 3.86 3.81 75% 15% 3.85 3.90 3.91 3.9 IRENT WILLMON On Again Tonight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 <td>LITTLE BIG TOWN Bring It On Home (Equity)</td> <td>4.04</td> <td>3.99</td> <td>90%</td> <td>20%</td> <td>4.00</td> <td>4.13</td> <td>3.82</td> | LITTLE BIG TOWN Bring It On Home (Equity) | 4.04 | 3.99 | 90% | 20% | 4.00 | 4.13 | 3.82 |
| WRECKERS Leave The Pieces (Maverick/Warner Bros.) 3.95 4.06 55% 17% 4.03 3.95 4.0 C. UNDERWOOD Don't Forget To Remember Me (Aristal 3.93 3.94 98% 38% 3.92 3.94 3.8 DANIELLE PECK Findin' A Good Man (Big Machine) 3.93 3.85 84% 12% 3.95 3.97 3.9 GARY ALLABL Life Ain't Always Beautiful (MCA) 3.92 4.01 97% 27% 3.97 4.10 3.7 STEVE HOLV Brand New Gittriend (Curb) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Said (Giantslayer/BNA/ 3.89 - 58% 9% 3.89 3.91 3.8 JOSH TURNER Would You Go With Me (MCA/ 3.87 3.92 83% 14% 3.87 3.98 3.7 MIRANDA LAMBERT New Strings (Columbia) 3.87 3.86 73% 13% 3.88 3.78 4.00 BROOKS & DUNN Building Bridges (Arista) 3.86 3.80 75% 12% 3.91 3.91 3.9 SIDSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 | GEORGE STRAIT Give It Away (MCA) | 3.96 | - | 57% | 9% | 4.01 | 4.17 | 3.80 |
| C. UNDERWOOD Don't Forget To Remember Me (Arista) 3.93 3.94 38% 3.92 3.94 3.8 DANIELLE PECK Findin' A Good Man (Big Machine) 3.93 3.85 94% 12% 3.95 3.97 3.9 GARY ALLAM Life Ain't Ahways Beautiful (MCA) 3.92 4.01 97% 27% 3.97 4.10 3.7 STEVE HOLV Brand New Girtfriend (Curb) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Said (Giantslayer/BNA) 3.89 - 58% 9% 3.89 3.91 3.8 JOSH TURNER Would You Go With Me (MCA) 3.87 3.92 83% 14% 3.87 3.98 3.7 MIRANDA LAMBERT New Strings (Columbia) 3.87 3.86 73% 13% 3.88 3.78 4.0 BROOKS & DUNN Building Bridges (Arista) 3.86 3.80 75% 12% 3.91 3.91 3.9 TRENT WILLMON On Again Tonight (Columbia) 3.85 3.80 75% 12% 3.86 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.79 <t< td=""><td>T. KEITH A Little Too Late (Show Dog Nashville/Universal)</td><td>3.95</td><td>3.86</td><td>35%</td><td>26%</td><td>4.00</td><td>4.86</td><td>3.92</td></t<> | T. KEITH A Little Too Late (Show Dog Nashville/Universal) | 3.95 | 3.86 | 35% | 26% | 4.00 | 4.86 | 3.92 |
| DANIELLE PECK Findin' A Good Man (<i>Big Machine</i>) 3.93 3.85 84% 12% 3.95 3.97 3.9 GARY ALLAM Life Ain't Always Beautiful (<i>MCA</i>) 3.92 4.01 97% 27% 3.97 4.10 3.7 STEVE HOLV Brand New Girtfriend (<i>Curb</i>) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Said (<i>Giantslayer/BNA</i>) 3.89 - 58% 9% 3.83 3.91 3.8 B. LARSEN I Don't Know What She Said (<i>Giantslayer/BNA</i>) 3.89 - 58% 9% 3.83 3.91 3.8 JOSH TURNER Would You Go With Me (MCA) 3.87 3.86 73% 13% 3.88 3.78 4.0 BROOKS & DUNN Building Bridges (<i>Arista</i>) 3.86 3.83 75% 12% 3.91 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) | 3.95 | 4.06 | 88% | 17% | 4.03 | 3.98 | 4.09 |
| GARY ALLAM Life Ain't Ahways Beautiful (MCA) 3.92 4.01 97% 27% 3.97 4.10 3.7 STEVE HOLV Brand New Girtfriend (Curb) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Said (Giantslayer/BNA/ 3.89 - 55% 9% 3.89 3.91 3.8 JOSH TURNER Would You Go With Me (MCA/ 3.87 3.92 83% 14% 3.87 3.98 3.78 4.00 BROOKS & DUNN Building Bridges (Arista) 3.87 3.86 73% 13% 3.88 3.78 4.00 BROOKS & DUNN Building Bridges (Arista) 3.86 3.80 75% 12% 3.91 3.9 3.91 3.9 TRENT WILLMON On Again Tonight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.99 3.79 3.79 3.8 JUSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.80 3.79 3.87 | C. UNDERWOOD Don't Forget To Remember Me (Arista) | 3.93 | 3.94 | 98% | 38% | 3.92 | 3.94 | 3.89 |
| STEVE HOLV Brand New Girlfriend (Curb) 3.92 3.79 84% 18% 3.93 4.01 3.8 B. LARSEN I Don't Know What She Said (Giantslayer/BNA/ 3.89 - 58% 9% 3.83 3.91 3.8 JDSH TURNER Would You Go With Me (MCA/ 3.87 3.92 83% 14% 3.87 3.98 3.77 MIRANDA LAMBERT New Strings (Columbia) 3.87 3.86 73% 13% 3.88 3.78 4.00 BROOKS & DUNN Building Bridges (Arista) 3.86 3.83 75% 12% 3.91 3.91 3.9 TRENT WILLMOIN On Again Tunight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 SERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.80 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.88 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.75 3.75 | DANIELLE PECK Findin' A Good Man (Big Machine) | 3.93 | 3.85 | 84% | 12% | 3.95 | 3.97 | 3.93 |
| B. LARSEN I Don't Know What She Said (Giantslayer/BNA/ 3.89 - 58% 9% 3.89 3.91 3.8 JOSH TURNER Would You Go With Me (MCA/ 3.87 3.92 83% 14% 3.87 3.98 3.7 MIRANDA LAMBERT New Strings (Columbia) 3.87 3.86 73% 13% 3.88 3.78 4.0 BROOKS & DUNN Building Bridges (Arista) 3.86 3.83 75% 12% 3.91 3.91 3.9 TRENT WILLMON On Again Tonight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.85 3.8 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.8 3.87 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% | GARY ALLAN Life Ain't Always Beautiful (MCA) | 3.92 | . 4.01 | 97% | 27% | 3.97 | 4.10 | 3.77 |
| JOSH TURNER Would You Go With Me (MCA) 3.87 3.92 83% 14% 3.87 3.98 3.7 MIRANDA LAMBERT New Strings (Columbia) 3.87 3.86 73% 13% 3.88 3.78 4.0 BROOKS & DUNN Building Bridges (Arista) 3.86 3.86 3.83 75% 12% 3.91 3.91 3.9 TRENT WILLMON On Again Tonight (Columbia) 3.86 3.80 75% 15% 3.85 3.96 3.7 ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.75 3.76 13% 3.82 3.89 3.7 BIG & RICH Bth Of November (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) | STEVE HOLV Brand New Guttriend (Curb) | 3.92 | 3.79 | 84% | 18% | 3.93 | 4.01 | 3.82 |
| MIRANDA LAMBERT New Strings (Columbia) 3.87 3.86 73% 13% 3.88 3.78 4.0 BROOKS & DUNN Building Bridges (Arista) 3.86 3.83 75% 12% 3.91 3.91 3.9 TRENT WILLMON On Again Tonight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 39% 3.79 3.79 3.8 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.80 3.79 3.79 3.8 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 84% 20% 3.85 3.85 3.8 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.75 3.75 3.76 3.87 3.86 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 3.74 3.8 | B. LARSEN I Don't Know What She Said (Giantslayer/BNA) | 3.89 | - | 58% | 9% | 3.89 | 3.91 | 3.87 |
| BRDOKS & DUNN Building Bridges (Arista) 3.86 3.83 75% 12% 3.91 3.91 3.9 TRENT WILLMON On Again Tonight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 KENNY CHESNEY Summertime (BNA) 3.80 3.90 99% 39% 3.79 3.78 3.8 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.87 86% 18% 3.82 3.89 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.78 3.70 84% 20% 3.85 3.85 3.8 FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.85 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.70 3.87 3.85 3.75 3.7 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.65 3.79 38% | JOSH TURNER Would You Go With Me (MCA) | 3.87 | 3.92 | 83% | 14% | 3.87 | 3.98 | 3.72 |
| TRENT WILLMON On Again Tunight (Columbia) 3.85 3.80 75% 15% 3.85 3.96 3.7 ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 KENNY CHESNEY Summertime (BNA) 3.80 3.90 99% 39% 3.79 3.79 3.8 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.70 86% 18% 3.82 3.89 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.78 3.70 84% 20% 3.85 3.85 3.85 3.85 3.86 3.87 3.66 3.80 3.9 3.7 3.85 3.86 3.75 3.75 67% 13% 3.76 3.87 3.86 3.77 3.85 3.86 3.77 3.85 3.87 3.86 3.77 3.85 3.87 3.86 3.87 3.86 3 | MIRANDA LAMBERT New Strings (Columbia) | 3.87 | 3.86 | 73% | 13% | 3.88 | 3.78 | 4.01 |
| ERIC CHURCH How 'Bout You (Capitol) 3.84 3.81 89% 21% 3.86 3.80 3.9 KENNY CHESNEY Summertime (BNA) 3.80 3.90 99% 39% 3.79 3.78 3.8 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.87 86% 18% 3.82 3.89 3.7 BIG & RICH Bth Of November (Warner Bros.) 3.78 3.70 84% 20% 3.85 3.85 3.8 FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.88 3.77 3.68 FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.87 3.88 BILLY CURRINGTON Why, Why, Why (Mercury) 3.70 3.77 94% 28% 3.65 3.74 3.55 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.69 3.83 95% 31% 3.65 -3.88 3.3 JAKE OWEN Yee | BROOKS & DUNN Building Bridges (Arista) | 3.86 | 3.83 | 75% | 12% | 3.91 | 3.91 | 3.91 |
| KENNY CHESNEY Summertime (BNA) 3.80 3.90 99% 39% 3.79 3.79 3.80 JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.87 86% 18% 3.82 3.89 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.78 3.78 3.70 84% 20% 3.85 3.85 3.85 FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.86 3.87 3.88 3.76 3.87 3.66 3.87 3.85 | TRENT WILLMON On Again Tonight (Columbia) | 3.85 | 3.80 | 75% | 15% | 3.85 | 3.96 | 3.71 |
| JOSH GRACIN Favorite State Of Mind (Lyric Street) 3.78 3.87 86% 18% 3.82 3.89 3.7 BIG & RICH 8th Of November (Warner Bros.) 3.78 3.70 84% 20% 3.85 3.85 3.8 FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 3.75 67% 13% 3.76 3.87 3.86 3.87 3.86 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.87 3.8 3.7 SUGGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.69 3.83 95% 32% 3.85 3.8 3.7 RASCAL FLATTS Me And My Gang (Lyric Street) 3.65 3.79 98% 31% 3.65 -3.88 3.3 JAKE OWEN Yee Haw (RCA) 3.64 3.63 83% 22% 3.63 3.66 3.5 | ERIC CHURCH How 'Bout You (Capitol) | 3.84 | 3.81 | 89% | 21% | 3.86 | 3.80 | 3.93 |
| BIG & RICH 8th Of November (Warner Bros.) 3.78 3.70 84% 20% 3.85 3.85 3.8 FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.6 KENNY ROGERS I Can't Unlove You (Capitol) 3.73 3.85 97% 32% 3.82 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.87 3.8 BILLY CURRINGTON Why, Why, Why (Mercury) 3.70 3.77 94% 26% 3.65 3.74 3.5 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.85 3.79 38% 31% 3.65 -3.88 3.3 JAKE OWEN Yee Haw (RCA) 3.64 3.63 83% 22% 3.63 3.66 3.5 | KENNY CHESNEY Summertime (BNA) | 3.80 | 3.90 | 99% | 39% | 3.79 | 3.79 | 3.80 |
| FAITH HILL Sunshine And Summertime (Warner Bros.) 3.75 3.75 67% 13% 3.76 3.87 3.8 KENNY ROGERS I Can't Unlove You (Capitol) 3.73 3.85 97% 32% 3.82 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.87 3.8 BHLLY CURRINGTON Why, Why, Why (Mercury) 3.70 3.77 94% 28% 3.65 3.74 3.5 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.89 3.83 95% 32% 3.73 3.75 3.7 JAKE OWEN Yee Haw (IRCA) 3.64 3.63 83% 22% 3.65 3.88 3.5 | JOSH GRACIN Favorite State Of Mind (Lyric Street) | 3.78 | 3.87 | 86% | 18% | 3.82 | 3.89 | 3.73 |
| KENNY ROGERS I Can't Uniove You (Capitol) 3.73 3.85 97% 32% 3.82 3.88 3.7 PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.87 3.8 BILLY CURRINGTON Why, Why, Why (Mercury) 3.70 3.77 94% 28% 3.65 3.74 3.5 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.69 3.83 95% 32% 3.73 3.75 3.7 RASCAL FLATTS Me And My Gang (Lyric Street) 3.65 3.79 98% 31% 3.65 -3.88 3.3 JAKE OWEN Yee Haw (RCA) 3.64 3.63 83% 22% 3.63 3.66 3.5 | BIG & RICH 8th Of November (Warner Bros.) | 3.78 | 3.70 | 84% | 20% | 3.85 | 3.85 | 3.86 |
| PAT GREEN Feels Just Like It Should (BNA) 3.71 3.59 68% 13% 3.74 3.87 3.8 BILLY CURRINGTON Why, Why, Why (Mercury) 3.70 3.77 94% 28% 3.65 3.74 3.5 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.89 3.83 95% 32% 3.73 3.75 3.7 RASCAL FLATTS Me And My Gang (Lyric Street) 3.65 3.79 98% 31% 3.65 - 3.88 3.3 JAKE OWEN Yee Haw (RCA) 3.64 3.63 83% 22% 3.63 3.66 3.5 | FAITH HILL Sunshine And Summertime (Warner Bros.) | 3.75 | 3.75 | 67% | 13% | 3.75 | 3.87 | 3.62 |
| BILLY CURRINGTON Why, Why, Why (Mercury) 3.70 3.77 94% 28% 3.65 3.74 3.5 SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.69 3.83 95% 32% 3.73 3.75 3.7 RASCAL FLATTS Me And My Gang (Lyric Street) 3.65 3.79 98% 31% 3.65 - 3.88 3.3 JAKE OWEN Yee Haw (RCA) 3.64 3.63 83% 22% 3.63 3.66 3.5 | KENNY ROGERS I Can't Uniove You (Capitol) | 3.73 | 3.85 | 97% | 32% | 3.82 | 3.88 | 3.72 |
| SUGARLAND Down In Mississippi (Up To No Good) (Mercury) 3.69 3.83 95% 32% 3.73 3.75 3.7 RASCAL FLATTS Me And My Gang (Lyric Street) 3.65 3.79 98% 31% 3.65 -3.88 3.3 JAKE OWEN Yee Haw (RCA) 3.64 3.63 83% 22% 3.63 3.56 | PAT GREEN Feels Just Like It Should (BNA) | 3.71 | 3.59 | 68% | 13% | 3.74 | 3.67 | 3.84 |
| RASCAL FLATTS Me And My Gang (Lynic Street) 3.65 3.79 98% 31% 3.65 - 3.88 3.3 JAKE OWEN Yee Haw (IRCA) 3.64 3.63 83% 22% 3.63 3.56 3.5 | BILLY CURRINGTON Why, Why, Why (Mercury) | 3.70 | 3.77 | 54% | 28% | 3.65 | 3.74 | 3.53 |
| JAKE OWEN Yee Haw /RCAJ 3.64 3.63 83% 22% 3.63 3.66 3.5 | SUGARLAND Down In Mississippi (Up To No Good) (Mercury) | 3.69 | 3.83 | 95% | 32% | 3.73 | 3.75 | 3.70 |
| | RASCAL FLATTS Me And My Gang (Lynic Street) | 3.65 | 3.79 | 98% | 31% | 3.65 - | 3.88 | 3.32 |
| TIM MCGRAW When The Stars Go Blue (Curb) 3.62 3.55 90% 39% 3.62 3.71 3.4 | JAKE OWEN Yee Haw (RCA) | 3.64 | 3.63 | 83% | 22% | 3.63 | 3.66 | 3.58 |
| | TIM MCGRAW When The Stars Go Blue (Curb) | 3.62 | 3.55 | 58% | 39% | 3.52 | 3.71 | 3.47 |

Total sample size is 343 respondents. Total avarage 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 hum represents the number of respondents who said they are fired 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 formatimusic preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The #TIM avalane, is available by lacal radio stations by calling #18-377-5389. RateTheMusic.com data is provided by Mediabase Research, a division of Radio Metworts.

| FLASHBACI | K |
|--|-----------------------|
| TYEAR AGO | |
| • No. 1:"As Good As I Once Was"—Toby Keith | |
| SYEARS AGO | 2.152 |
| • No. I: "I'm Already There"-Lonestar | |
| YEARS AGO | And the second second |
| • No. 1:"Treat Her Right"-Sawyer Brown | |
| TS YEARS AGO | |
| • No. I:"Here's A Quarter"-Travis Tritt | |
| DYEARS AGO | - |
| No. 1: "Nobody in His Flight Mind"—George Strait | |
| 25 YEARS AGO | |
| • No. 1: "Feels So Right" — Alabama | |
| MYEARS AGO | |
| No. 1:"Teddy Bear"—Red Sovine | 1 |

| ANADA | | COUNTRY TOP 40 | | | | MEDIABASE | | | | |
|-------|------|--|-------|-------|-------------------|-----------|--|--|--|--|
| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL | | | | |
| 1 | 1 | KENNY CHESNEY Summertime (BNA) | 581 | -43 | 13 | 19/0 | | | | |
| 2 | 2 | T. KEITH A Little (Show Dog Nashville/Universal) | 548 | -13 | 10 | 16/0 | | | | |
| 4 | 3 | C. UNDERWOOD Don't Forget To Remember Me (Arista) | 534 | | 14 | 19/0 | | | | |
| 3 | 4 | BRAD PAISLEY The World (Arista) | 511 | -46 | 15 | 19/0 | | | | |
| 6 | 5 🔶 | G. CANYON Somebody Wrote Love (Universal South) | 435 | -35 | 11 | 20/0 | | | | |
| 7 | 6 | EMERSON DRIVE A Good Man (Midas/New Revolution) | 425 | -25 | 12 | 19/0 | | | | |
| 8 | 7 📥 | C. D. JOHNSON Cry Baby (Angeline/Universal Music Canada) | 420 | -2 | | 15/0 | | | | |
| 5 | 8 | PHIL VASSAR Last Day Of My Life (Sony BMG) | 398 | -78 | 13 | 14/0 | | | | |
| 11 | 9 | WRECKERS Leave The Pieces (Maverick/Warner Bros.) | 392 | +41 | | 19/3 | | | | |
| 9 | 10 | ADAM GREGORY Get It On (EMI Music Canada) | 381 | -21 | 10 | 19/0 | | | | |
| 13 | 0 | BROOKS & DUNN Building Bridges (Arista) | 380 | +38 | | 16/1 | | | | |
| 18 | 0. | ROAD HAMINERS Girl On The Billboard Apen Road Universal | 378 | +64 | 3 | 15/1 | | | | |
| 12 | Ō | FAITH HILL Sunshine And Summertime (Warner Bros.) | 367 | +20 | 4 | 13/1 | | | | |
| 21 | Ø | R. ATKINS If You're Going Through Hell (Curb) | 365 | +72 | 5 | 15/2 | | | | |
| 14 | 6 | AARON PRITCHETT Hold My Beer (OPM) | 357 | +18 | 7 | 15/0 | | | | |
| 16 | 16 | RASCAL FLATTS Me And My Gang (Lyric Street) | 349 | +25 | 10 | 13/0 | | | | |
| 22 | 0. | | 338 | +51 | 5 | 15/2 | | | | |
| 15 | 18 | K. ANDERSON Everytime I Hear Your Name (Arista) | 310 | -24 | 10 | 12/0 | | | | |
| 17 | 19 | | 303 | -12 | 10 | 15/0 | | | | |
| 23 | 20 | LITTLE BIG TOWN Bring It On Home (Equity) | 291 | +17 | 9 | 12/2 | | | | |
| 10 | 21 | TIM MCGRAW When The Stars Go Blue (Curb/Reprise) | | -106 | 17 | 17/0 | | | | |
| 20 | 22 | TERRI CLARK Slow News Day (Mercury) | 278 | -17 | 11 | 14/0 | | | | |
| 19 | 23 | | 277 | -19 | 11 | 18/0 | | | | |
| 32 | 2 | ERIC CHURCH How 'Bout You (Capital | 238 | +44 | 9 | 13/1 | | | | |
| 27 | 25 | GARY ALLAN Life Ain't Always Beautiful (MCA) | 238 | -5 | 11 | 11/0 | | | | |
| 31 | 26 | STEVE HOLY Brand New Girtfriend (Curb) | 234 | +34 | 2 | 9/2 | | | | |
| 25 | 27 | OIXIE CHICKS Not Ready (Open Wide/Columbia) | 231 | -16 | 18 | 18/0 | | | | |
| 28 | 28 | | 221 | -1 | 6 | 12/1 | | | | |
| 24 | 29 | SUGARLAND Down In Mississippi (Mercury) | 217 | -35 | 9 | 10/0 | | | | |
| | 60 | JOSH TURNER Would You Go With Me (MCA) | 206 | +32 | 2 | 12/2 | | | | |
| 38 | | and the second | 198 | +23 | 4 | 13/0 | | | | |
| 37 | - | BILLY CURRINGTON Why, Why, Why (Mercury) | | | | | | | | |
| 30 | 32 | JASON BLAINE While We Ware Waiting (Independent) | 196 | -12 | 12 | 11/0 | | | | |
| 36 | 0 | TRACE AOKINS Swing (Capitol) | 194 | +18 | - | 10/0 | | | | |
| ebut | 0)÷ | AMANDA WILKINSON Walk Away (Universal South) | 190 | +39 | 1 | 10/2 | | | | |
| 39 | 35 | PAT GREEN Feels Just Like It Should (BNA) | 190 | +18 | 3 | 7/0 | | | | |
| 35 | 36 | the second se | 187 | +18 | 5 | 12/2 | | | | |
| ebuc | 9 | LONESTAR Mountains (Sony BMG) | 167 | +82 | 1 | 12/3 | | | | |
| would | 38 | GRETCHEN WILSON California Girls (Columbia) | 166 | +48 | 1 | 8/1 | | | | |
| 33 | 39 | JASON ALDEAN Why (BBR) | 166 | -18 | 18 | 13/0 | | | | |
| abut> | 40 | GEORGE STRAIT Give It Away (MCA) | 156 | +64 | 1 | 8/2 | | | | |

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

| and the second | |
|--|---|
| BRIAN MCCOMAS Good Good Lovin' (Katapult) | M. JENKINS Bad As I Want To /Universal Sout |
| Total Points: 658, Total Stations: 24, Adds: 1 | Total Points: 352, Total Stations: 29, Adds: 2 |
| JEFF BATES One Second Chance (RCA) | R. HARRIS That's So You /Show Dog Nashville |
| Total Points: 628, Total Stations: 31, Adds: 0 | Total Points: 321, Total Stations: 36, Adds: 11 |
| | |
| S. AZAR You Don't Know Amg/Michightow Asvolution/ Total Points: 461, Total Stations: 29, Adds: 4 | CHRIS YOUNG Drinkin' Me Lonely (<i>RCA)</i> Total Points: 304, Total Stations: 20, Adds: 17 |
| T. BYRD Cheapest Motel <i>(Blind Mule/New Revolution)</i> Total Points: 442, Total Stations: 31, Adds: 4 | JULIE ROBERTS The Girl Next Door <i>(Mercury)</i> Total Points: 256, Total Stations: 16, Adds: 3 |
| JO DEE MESSINA It's Too Late To Worry (Curb) | BLUE COUNTRY Firecrackers And (Curb/Asylum |
| Total Points: 433, Total Stations: 41, Adds: 20 | Total Points: 227, Total Stations: 22, Adds: 5 |
| CHRIS CAGLE Anywhere But Here (Capitol) | KATRINA ELAM Love Is (Universal South) |
| Total Points: 408, Total Stations: 20, Adds: 0 | Total Points: 25, Total Stations: 14, Adds: 13 |

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RR COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

KZICK/Lincoln, NE OM: Jim Steel PD: Brian Jannings APD/MD: Carol Turne

KSSN/Little Book AR

KZLA/Los Angeles, CA* DM/PD: R.J. Curtis APD/MD: Tunne Campos 2 Dishis usin th

WAMZ Louisville, KY*

PD: Coyole Calhoun MO: Might Train Lane

3 CARELINA RANK 3 CARES YOUNG RUSHLOW HURRIS MATT ETHLANS

KLLLA abbock, TX

WWQM Madison, Wi PD: Mark Grantin MD: Mal McKenzie

GATHERA BLAND

KIAI/Mason City

PD/MD: Robyn McCann 4 MD: Robyn McCann 4 MD: Robyn McCann 2 Santy stranger 2 Satur 2 Defets Benter 2 Defets Benter

KTEX/McAllen, TX* ONI: Billy Santiago PD: JaJo Corda APD: Frankie Dee MD: Patches 4 08 5 ND:

KRWQ/Mediard, OR

WGKX,Memphis, TN* PD: Lance Tidwell APD/ND: Trapper John • MORECOMPRESENT

CUBB Merced CA CM/PD: Rene Robert MD Brian BMO, M

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MKIS/Miami, FL*

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WGNA/Albany, NY PD: Buzz Brind MD Bill Earley

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WKLB/Boston, MA

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WIXY/Champaign, IL PD: Sky Phillips MD: Nicole Beals in LOBISTAR 2 ASTIN ALCEAN 2 SHEARS? 7 DIMENT, WOLLEY

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WWW.Ann Arbor, M PD: Brian Cowan

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KASE/Austin TX* OM/PO: Mac Desine APD/MD: Beb Pickel

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| WTCRAuntington | |
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Off: Sieve Kelly PD: Rick Adams APO-ND: Kim Allen

WUSJ/Jackson, MS PD: Tom Freeman nille FL FORD: Jeff Davis

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KFKF/Kansas City, MO OM/PD: Dale Carles APD MD: Tony Stevens

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PD: Michael Cruise APDAID: Jerse Garcia of Cellulation All action

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WPCV/Lakeland, FL OM-PO Mike James MD Jeni Taylor

WIOVILancaster, PA* PD: RJ Mellay Alt relation Herecon Devi-Auto accision

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WBBN/Laurel, MS OM/PD: Larry Blake APARE: Aligner Sc 10 Carries C.de BULA er

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WSM/Mashville, PD: Boddy Van Arat MD: Frank Seres 19 National, 19 PAT CREW

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WCTY/New London, CT OM/PD: Jimmy Lehn APD: Dave Elder artolk VA* OM/PD: John Shoret APONED: Mark McL DIG & RICH CAROLINA RAM RUSHLOW HINNES

KHICL/Odessa, TX PD: Mike Lawrence APDAID: Mike Lawrence APDAID: Mikey Per KKNG/Oklahoma City, OK OM/PD: Kevin Christopher

MD: Lynn Wagener 1 JCCh 4 DEA KTST/Oldahoma City, OK* OM/PO: Tom Travis 3 LOBETOM 2 MIECIE PLATTS

ICKKT/Omaha, NE* PD: Tom Goodwin MD Craig Allen

KPLN/Palm Springs, CA PD: Al Gordon MD: New Jacobs

WPAP/Panama City, FL OM/PD: Eddie Rupp APDAID: Shane Collins NE THENT FORLASON NE THENT FORLASON NE GEORGE STRUCT NO RESH. ON HAVEN

WXBM/Pensacola, FL PD/MD: Lynn West Off TO/Ph Int. Sch WORLP

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WOCTH/Philadel No. 04 PD: Bob McKay APD Rey Land

KMLE/Phoenix, AZ* PD: Jay McCarthy APO(10): Dave Collins NIL AZ'

KNIX/Phoenix PD: Ray Massie MD: Gwan Foot MD: Gwan Soot MD: Gwan Soot MD: Gwan Soot MD: Gwan Soot MD: Gwan Soot

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KKWF Seattle, PD: Scott Mahatin APD: Rob Walker HD: Noburb Hart

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KMPS Seattle, WA

WBFM Sheboygan, Wi PD: Eddie Ybarra APD: Jeff "J.R." Keim

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OMI: Robert Harder PD/MID: Paul Coyote

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WPKX/Springfield, MA* PD: Justin Tyler MD: Jession Tyler IAN, CT. SWC

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KTTS/Springfield, MO ON/PD: Chris Cannon APOALD: Carly Clark 19 A.M. ACISON

KSD/St. Louis, MO.

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KNCL/Sacramento, CA*

RR AC/HOT AC

Hot AC: Where Does It Stand?

Examining the state of the format and how to overcome potential pitfalls

By Guy Zapoleon

S ome very successful Hot ACs experienced ratings dips beginning four years ago, and nerves were frayed over the longevity of the format. This dip in ratings was primarily due to the tightening of purse strings for marketing and research, as well as attacks from the '80s format.

Hot AC ended up surviving, but the advent of the Adult Hits "Jack" and "Bob" formats has caused more ratings damage. Add to that the dwindling amount of what was the core sound of Hot AC — adult, female-appeal, rock-based current music — and many in our industry are once again nervous about the format.

Continued Strength

Why is there concern over Hot AC, when, according to Miller Kaplan, it's the No. 2 format, behind News/Talk, with a 1.65 power ratio in the 2004 survey? While most Hot ACs

are at least top 10 in their markets, a great many are top five, and even more are top five among adults 25-54.

Yet around 25% of America's radio markets don't have a Hot AC. Why? Fear of the Jack format? Danger warnings from industry "wise men"? Or not



Guy Zapoleon

really understanding the strong return on investment possible from this remarkable format?

My partner, Mark St. John, and I just finished the first phase of our fall road trip to visit Zapoleon Media Strategies Hot AC clients KSTP-FM/Minneapolis; WBNS/Columbus, OH; WTIC-FM/Hartford; WWMX/Baltimore; KSRZ/Omaha; and WMYU/Knoxville. Plus, I listen to WBMX/Boston daily in my hometown. These stations are very strong Hot ACs that continue to show ratings strength, with many doing very well with adults 25-54.

All are successful because they understand the necessity of supporting the programming and marketing needs of their stations. Hot ACs will be successful long-term, but you have to invest in the product and in marketing for this to happen.

It's a very simple proposition: Do the three M's well — music, mornings and marketing. As radio fights to survive against satellite and the Internet, successful stations will be about a lot more than music. They will depend on their talent, production, entertainment value and promotions to remain successful.

Those who didn't invest in the second and third M's — mornings and marketing — and who expected the music to carry them are either out of the format or fell to the bottom of their market ratings when the well of pop alternative hits went dry.

The interests of females 25-39, Hot AC's core target, open up a world of possibilities for creating compelling content for the format. In addition to hit music for the target, a great Hot AC must provide entertainment and life-

style news that makes a woman feel like she's in touch with what is going on in the world. And all of this must be delivered by compelling personalities.

Care & Maintenance

I've always said Hot AC is like a Mercedes-Benz, which must receive care and maintenance from trained professionals in order to continue running in top form. The same is true of Hot AC: It must be nurtured by people who understand the format, it must have a solid marketing and branding strategy, and it must hire the best programmers and talent to create the best possible on-air content.

We are blessed to have some great clients who understand how special their Hot ACs are. Ginny Morris of Hubbard Broadcasting provides the exceptional team of KSTP-FM — GM Dave Bestler, PD Leighton Peck and MD Jill Roen — with the very best tools, including marketing ("Image TV" and "The Birthday Game"), research and consulting to make the station one of America's most successful Hot ACs book in and book out.

KSTP-FM is also a great champion of causes that benefit the Twin Cities and has been awarded the Marconi Award for Station of the Year.

The Journal Broadcast Group assembled a fantastic team at KSRZ, led by GM Steve Wexler, OM Tom Land and then-PD Darla Thomas, to create a dominant Hot AC in a very competitive market that includes a station that recently flipped from '80s to Bob.

A commitment to product development, talent development, marketing and contesting has allowed KSRZ to flourish — so much so, that a longtime AC competitor threw in the towel and flipped to '80s pop rock-based "The Brew."

Pulling Out The Stops

WBNS came out of the box and went to No. 1 25-54, beating legendary WNCI/Columbus. GM Dave Van Stone and PD Jeff Ballentine have pulled out all the stops to make WBNS competitive in a heated 25-54 arena.

WBMX's Mark Hannon, Barbara Jean Scannell, Greg Strassell, Jerry McKenna and Mike Mullaney brought CBS Radio's perennial Hot AC powerhouse back to No. 3 in the summer '05 Arbitrons through great tactics ("Whatever Weekend," "No-Repeat Workday") and strong marketing support, all the while blocking the new Adult Hits station in Boston.

CBS's WWMX team of Bob Philips, Dave Labrozzi and Josh Medlock continues to make one of America's first Hot AC "Mix" stations successful by staying focused on the three M's.

CBS's WTIC-FM, under GM Suzanne Mc-Donald, PD Steve Salhany and Asst. PD Jeannine Jersey, has been one of the most consistent Hot AC performers 25-54 in spring and fall over the past 10 years.

This WTIC-FM team has always understood the value of balancing pop rock with

Unconventional Whoopi

Whoopi Goldberg will be the focus of the AC session "Inside the Studio With Whoopi Goldberg." Clear Channel Sr. VP/AC Programming and WLTW/New York PD Jim Ryan will interview Goldberg, whose new radio show, *Wake Up With Whoopi*, will debut on the 31st of this month. The session will take place Thursday, Sept. 21, from 3:30-5pm.

R&R Convention 2006, which is co-located with the NAB Radio Show, will be held from Sept. 20-22 at the Hilton Anatole Hotel in Dallas. R&R Convention regis-

tration badges will allow attendees access to the NAB sessions as well. Check out the convention agenda, registration and hotel details online at www.radioandrecords.com.

pop when others ventured into the modern AC arena. WTIC-FM also leads the way in understanding the value of having great talent in mornings (*Craig & Company*) and afternoons (Damon Scott).

Because of the care and attention these Hot ACs have given to their programming and marketing departments, they have thrived when they've been challenged in a very competitive radio environment — unlike other Hot ACs around the country that, when attacked, have withered and died.

Part of the model for the first Hot AC, KHMX/Houston, was being an active and integral part of the community that always championed causes.

Mix was a personal friend to the listener and the city of Houston, whether it was raising money for a fallen policeman's family with a free concert at the Compaq Center, sponsoring some of the first Susan G. Komen runs for breast cancer or having the morning show bring water and supplies to families affected by the floods in Houston back in '91.

Great Hot ACs understand the importance of having a close, personal connection to the listener, getting them involved in causes and helping them make a difference. Whether it's helping the victims of hurricanes Katrina and Rita or doing on-air charity events like the Children's Miracle Network, turning your Hot AC over to a community event that raises money for an important national or local cause makes this all-important connection. And that means your station is an integral part of your listeners' lives.

The Changing Music Mix

Since the format's creation at KHMX in 1990, Hot AC's core target has always been a transitioning female 25-39. The music mix has always been about rock-based styles (pop rock, pop alternative, rock ballads).

Back then this age group loved current music and music from the previous 10 to 12 years that sounded like what they grew up with — rock-based acts like The Eagles, Fleetwood Mac, Bruce Springsteen and The Rolling Stones. There was no station playing that music mix in Houston in 1990.

This recipe changed in the mid-'90s to early 2000s when the core sound, while still rockbased, evolved into pop alternative groups and Lilith Fair ladies.

Today the younger half of this target is into what they grew up with in the late '80s and early '90s. There is a lot more pop and pop rhythm, both in gold and currents, than when Hot ACs were appealing to the previous generation of females 25-32.

These music styles have been the exception rather than the rule on Hot ACs across the country. Hot AC has always been dependent on CHR/Pop to help break new music, and the hits of today on CHR/Pop are decidedly pop and pop rhythm.

But who's to say that Hot AC has to be all about rock-based music now? The format has always been about reflecting the music tastes of 25-39 CHR/Pop listeners. The key to success is playing the biggest hits of today that have female 25-39 appeal. These must be the most popular mass-appeal songs, not just songs they can only hear on Hot AC. Hot AC is about variety — a variety of old, and new and a variety of different styles.

When stations understand that, they are successful. When they don't, they are like Modern AC (a Hot AC variation), which was entirely pop alternative-based and more contemporary than traditional Hot AC. Because of that narrow focus, these stations have no real variety.

In order for Hot AC to remain viable to the new female 25-34, its music mix must transition as well. What you'll be seeing in the near future at Hot AC is that pop rock and pop alternative music will be less of a dominant part of the current/gold universe. Pop (and to a lesser extent rhythmic) is playing a much more significant role in the music mix, just like at mainstream CHR, where acts like Kelly Clarkson and pop artists James Blunt and Daniel Powter have breathed new life into the format.

The Jack Attack

Who's afraid of the big, bad Jack? Hot AC stations should be, if they aren't providing the musical variety they have been boasting about. When Jack or Bob stations debuted, Hot ACs that had run tight or highly contemporary playlists without strong outside marketing campaigns found themselves with a big chunk missing from their ratings. In fact, KDMX/Dallas was cut in half by one of the first Jack stations in America.

That being said, quite a few Hot ACs have withstood the Jack onslaught by adding more depth to their libraries and creating tactics to highlight their variety with "No-Repeat Workdays" and "Whatever Weekends." They are living up to the "variety" promise they make.

Add to that what we described before as essential for a Hot AC — outside marketing and strong personalities — and most Hot ACs will survive the Jack attack.

Hot AC has a long, bright future ahead of it, regardless of what Pop competitors do around it. CHR/Pop will always need to protect its female 16-24 flank and play a lot of music that is too young for Hot AC. Jack has primarily 35+ appeal and is mostly an Oldies format that often plays too many deep cuts for the Hot AC fan. Mainstream AC is too old and soft for a Hot AC fan.

There will always be a hole for Hot AC with women 25-39 who enjoy new hits mixed with songs they grew up with. Hot AC will continue to survive if it remembers to execute the three M's excellently and to provide the fuel — outside marketing — that makes this Mercedes-Benz run.

Guy Zapoleon is President of Zapoleon Media Strategies.

RR AC TOP 30

| July 21, 2006 Last Pick ARTIST TITLE LABEL(S) Pick 1 DANIEL POWTER Bad Day (Warner Bros.) 2023 2 NATASHA BEDINGFIELD Unwritten (Epic) 2005 3 JAMES BLUNT You're Beautiful (Custard/Atlantic) 1711 4 LIFEHOUSE You And Me (Geffen) 1550 5 KELLY CLARKSON Because Of You (RCA/RMG) 1497 6 NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) 1377 7 7 ROB THOMAS Ever The Same (Atlantic) 1246 8 B MICHAEL BUBLE Save The Last Dance for Me (143/Reprise) 1149 | 0 183557 3 159051 7 160151 2 134694 4 155597 2 95270 5 108851 2 89307 9 57653 | 7 27 1 20 1 40 4 51 7 34 0 15 1 25 7 26 | N TOTAL STATIONS/ ADDS 102/0 96/0 103/0 96/0 93/0 93/3 82/0 90/0 | |
|--|---|---|---|----|
| 11DANIEL POWTER Bad Day (Warner Bros.)2023+3022NATASHA BEDINGFIELD Unwritten (Epic)2005+18333JAMES BLUNT You're Beautiful (Custard/Atlantic)1711+2344LIFEHOUSE You And Me (Geffen)1550-1355KELLY CLARKSON Because Of You (RCA/RMG)1497-3466NICK LACHEY What's Left Of Me (Jive/Zomba Label Group)1377+6377ROB THOMAS Ever The Same (Atlantic)1246-5586MICHAEL BUBLE Save The Last Dance For Me (143/Reprise)1149+33 | 0 183557 3 159051 7 160151 2 134694 4 155597 2 95270 5 108851 2 89307 9 57653 | 7 27 1 20 1 40 4 51 7 34 0 15 1 25 7 26 | 102/0 96/0 103/0 96/0 93/0 93/3 82/0 | |
| 2 2 NATASHA BEDINGFIELD Unwritten (Epic) 2005 +18: 3 3 JAMES BLUNT You're Beautiful (Custard/Atlantic) 1711 +2: 4 LIFEHOUSE You And Me (Geffen) 1550 -1: 5 KELLY CLARKSON Because Of You (RCA/RMG) 1497 -34 6 6 NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) 1377 +62 7 7 ROB THOMAS Ever The Same (Atlantic) 1246 -55 8 6 MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) 1149 +24 | 3 159051 7 160151 2 134694 4 155597 2 95270 5 108851 2 89307 9 57653 | 1 20 1 40 4 51 7 34 0 15 1 25 7 26 | 96/0 103/0 96/0 93/0 93/3 82/0 | |
| 3 3 JAMES BLUNT You're Beautiful (Custard/Atlantic) 1711 +27 4 LIFEHOUSE You And Me (Geffen) 1550 -17 5 KELLY CLARKSON Because Of You (RCA/RMG) 1497 -34 6 NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) 1377 +62 7 ROB THOMAS Ever The Same (Atlantic) 1246 -59 8 MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) 1149 +22 | 7 160151 2 134694 4 155597 2 95270 5 108851 2 89307 9 57653 | 1 40 4 51 7 34 0 15 1 25 7 26 | 103/0 96/0 93/0 93/3 82/0 | |
| 4 LIFEHOUSE You And Me (Geffen) 1550 -12 5 5 KELLY CLARKSON Because Of You (RCA/RMG) 1497 -34 6 6 NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) 1377 +66 7 7 ROB THOMAS Ever The Same (Atlantic) 1246 -55 8 8 MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) 1149 +26 | 2 134694 4 155597 2 95270 5 108851 2 89307 9 57653 | 4 51 7 34 0 15 1 25 7 26 | 96/0 93/0 93/3 82/0 | |
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| 6 6 NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) 1377 +67 7 7 ROB THOMAS Ever The Same (Atlantic) 1246 -55 8 8 MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) 1149 +27 | 2 95270 5 108851 2 89307 9 57653 | 0 15 1 25 7 26 | 93/3 82/0 | |
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| 8 B MICHAEL BUBLE Save The Last Dance For Me (143/Reprise) 1149 +2 | 2 89307 9 57653 | 7 26 | | Į. |
| - | 9 57653 | 4 | 90/0 | í. |
| | | 1 22 | | l |
| 10 9 CHRIS RICE When Did You Fall (In Love With Me) (Columbia/INO) 1145 +165 | | | 79/2 | |
| 11 OB BON JOVI Who Says You Can't Go Home (/sland/IDJMG) 1017 +70 | 8 91792 | 2 18 | 74/8 | l |
| 9 11 FAITH HILL W/TIM MCGRAW Like We Never Loved At All (Warner Bros./Curb) 930 -80 | 0 84424 | 25 | 78/0 | l |
| 13 B FIVE FOR FIGHTING The Riddle (Aware/Columbia) 770 + 65 | 9 47191 | 1 9 | 67/3 | l |
| 12 13 KEITH URBAN Making Memories Of Us (Capitol/EMC) 686 -172 | 2 47777 | 7 27 | 72/0 | l. |
| 14 II KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin) 665 + 124 | 4 89242 | 2 11 | 53/7 | 1 |
| 18 B RASCAL FLATTS What Hurts The Most (Lyric Street) 581 +91 | 1 30347 | 7 8 | 62/6 | l |
| 16 III NICOL SPONBERG Crazy in Love (Curb) 532 +22 | 2 19645 | 5 14 | 57/3 | ľ |
| 17 TAYLOR HICKS Do I Make You Proud (J/RMG) 515 +6 | 8 41309 | 8 | 38/0 | |
| 15 18 SHERYL CROW & STING Always On Your Side (A&M/Interscope) 476 -57 | 7 25114 | 1 20 | 54/0 | Ĩ |
| 19 Description 19 MERCYME So Long Sett (Columbia/INO) 463 +17 | 7 15617 | 7 12 | 56/2 | |
| 20 20 BO BICE The Real Thing (RCA/RMG) 351 -60 | 14820 | 13 | 43/0 | |
| 22 WELLY CLARKSON Walk Away (RCA/RMG) 322 +11 | 27030 | 14 | 23/0 | |
| 21 😨 CHICAGO Love Will Come Back <i>(Rhino/Warner Bros.)</i> 309 0 | 0 13720 |) 10 | 40/0 | 1 |
| 23 29 JON SECADA Free (Big 3) 253 +34 | 4 18196 | 3 4 | 34/1 | |
| 27 🕢 LIONEL RICHIE I Call It Love (Island/10.JMG) 230 +75 | 5 28797 | 3 | 34/8 | |
| 25 🚯 FRAY Over My Head (Cable Car) /Epic/ 209 +48 | 11788 | | 15/2 | |
| 24 3 JACK JOHNSON Upside Down (Brushfire/Universal Republic) 200 +7 | 7 9037 | 7 6 | 22/2 | |
| 26 29 CHANTAL CHAMANDY Feels Like Love (Ninemuse Entertainment) 190 + 34 | 2190 |) 7 | 22/0 | |
| 29 29 LOS LONELY BOYS Diamonds (Or Mussic/Epic) 157 +20 | 6178 | 3 | 16/0 | |
| 28 29 CARRIE UNDERWIDOD Jesus, Take The Wheel (Arista) 151 +1 | 8452 | 15 | 12/0 | |
| (Debut) 30 BOB SEGER Wait For Me (Capital) 120 +98 | 5 10050 | 1 | 33/12 | ĺ |

104 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is To A properties, wonnoted airplay data supplied by Mediadase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).@ 2006 Radio & Records

| MOST | |
|--|-------|
| PLAYED RECURRE | NTS |
| | TOTAL |
| ARTIST TITLE LABEL(S) | PLAYS |
| ANNA NALICK Breathe (2 AM) (Columbia) | 995 |
| ROB THOMAS Lonely No More (Atlantic) | 885 |
| KELLY CLARKSON Breakaway (RCA/RMG) | 887 |
| LOS LONELY BOYS Heaven (Or Music/Epic) | 866 |

| | ARTIST TITLE LABEL(S) | TOTAL |
|----------|---|-------|
| | MICHAEL BUBLE Home (143/Reprise) | 730 |
| | UNCLE KRACKER HOODE GRAY Drift Away (Lava) | 722 |
| N. | TIM MCGRAW Live Like You Were Dying /Carb/ | 719 |
| NL 15 | MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 655 |
| 5 | MARDON 5 She Will Be Loved (Octone(J/RMG) | 647 |
| 5 | MATCHBOX TWENTY Unwell (Atlantic) | 616 |
| 7 | KEITH URBAN You'l Think Of Me (Capitol/EMC) | 687 |
| 6 | SHERYL CROW The First Cut is The Deepest (A&M/Interscope) | 596 |

| MOST ADDED* | |
|--|---|
| ARTIST TITLE LABEL(S) | ADD |
| TIM MCGRAW When The Stars Go Blue (Curb/Reprise) | 22 |
| BOB SEGER Wait For Me (Capitol | 12 |
| J. KNIGHT W/D. GIBSON Say Goodbye (Trans Continental) | 11 |
| 80N JOVI Who Says You Can't Go Home (Island/IDJMG) | 8 |
| LIONEL RICHIE I Call It Love (Island/ID.IMG) | 8 |
| DANNEL POWTER Free Loop (Warner Bros.) | |
| KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin | 7 |
| RASCAL FLATTS What Hurts The Most /Lync Street/ | |
| DIAN DIAZ No More Tears /Strip City/ | 4 |
| MARK HARRIS Find Your Wings (INO/Columbia) | 4 |
| adds par their company policy: Songs that reach five plays per week | in tw |
| Seturday. Adds from all other programmers are still accounted at any pla MOST INCREASED PLAYS | in tw hroug leve |
| adds par their company policy: Songs that reach five plays par wook consecutive airplay weeks. Airplay week is defined as Sunday t Saturday. Adds from all other programmers are still accepted at any pla MOST INCREASED PLAYS | in two hrough y level |
| adds par their company policy: Songs that reach five plays per week consecutive airplay weeks. Airplay week is defined as Sunday t Saturday. Adds from all other programmers are still accepted at any pla MOST INCREASED PLAYS ARTIST TITLE (ABEL(S) | in two hrough y level |
| adds par their company policy: Songs that reach five plays par wook consecutive airplay wooks. Airplay wook is defined as Sunday t Saturday. Adds from all other programmers are still accepted at any pla MOST INCREASED PLAYS ARTIST TITLE (ABEL(S) NATASHA BEDINGFIELD Unwritten (Epic/ | in two hrough y level OTAL PLAY CREAS |
| adds par their company policy: Songs that reach five plays par wook consecutive airplay wooks. Airplay wook is defined as Sunday t Saturday, Adds from all other programmers are still accepted at any pla MOST INCREASED PLAYS ARTIST TITLE LABEL(S) NATASHA BEDINGFIELD Unwritten (Epic/ CHINS NICE When Did You Fall (In Love With Me) (Columbia(NO) | in two hrough y level OTAL PLAY REASI + 183 + 169 |
| adds par their company policy: Songs that reach five plays par wook consecutive airplay wooks. Airplay wook is defined as Sunday t Saturday. Adds from all other programmers are still accepted at any pla MOST INCREASED PLAYS ARTIST ITTLE LABEL(S) INATASHA BEDINGFIELD Unwritten (Epic/ CHINS NICE When Did You Fall (In Love With Me) (Calumbia(NO) | in two hrough y level OTAL PLAY REASI + 183 |
| adds par their company policy: Songs that reach five plays par wook consecutive airplay wooks. Airplay wook is defined as Sunday t Saturday. Adds from all other programmers are still accepted at any pla MOST INCREASED PLAYS ARTIST ITTLE LABEL(S) NATASHA BEDINGFIELD Unwritten (Epic/ CHRIST NCE When Did You Fall (In Love With Me) (Calumbia(NO) KT TURISTALL Black Horse & The Cherry Tree (Relentless/Virgin) | in tw hroug y leve otal PLAY REAS + 183 + 169 + 124 |

1.2

POWERED BY

MEDIABASE

| BOW JOVI Who Says You Can't Go Home (Island/IDJMG) | +78 |
|--|-----|
| LIONEL RICHIE Call It Love //sland/IDJ/MG/ | +75 |
| FIVE FOR FIGHTING The Riddle (Aware/Columbia) | +69 |
| KATNY MATTEA They Are The Roses (Narada Jazz/EMI) | +63 |
| NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | +62 |

NEW & ACTIVE

NATALIE GRANT The Real Me (Curb/Warner Bros.) Total Plays: 115, Total Stations: 19, Adds: 0 DIAN DIAZ No More Teers (Strip City) Total Plays: 58, Total Stations: 15, Adds: 4 TERMS Big City Concrete Wildflowers (Maple Jam) Total Plays: 57, Total Stations: 10, Adds: 1 KATIE MELUA Just Like Heaven (Drametica) Total Plays: 55, Total Stations: 11, Adds: 1 ENVA Someone Said Goodbye /Repris Total Plays: 53, Total Stations: 15, Adds: 3 DAMEL POWTER Free Loop (Warner Bros.) Total Plays: 41, Total Stations: 10, Adds: 8 TIM MCGRAW When The Stars Go Blue (Curb/Res Total Plays: 32, Total Stations: 23, Adds: 22 J. KINGHT W/D. GIBSON Say Goodbye (Trans Continental) Total Plays: 19, Total Stations: 11, Adds: 11 Sonas ranked by total plays Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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Stella Schwartz Program Director KOST/Los Angeles

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| Artist Title (Label) | TW | LW, | Famil. | Burn | W 25-54 | W 25-34 | W 35-54 |
|--|------|------|--------|------|------------|------------|------------|
| DANNEL POWTER Bad Day (Warner Bros.) | 4.82 | 3.90 | - | 39% | 4.89 | 3.65 | 4.21 |
| BOW JOVI Who Says You Can't Go Home (Island/ID./MG/ | 4.01 | 4.84 | 95% | 25% | 4.11 | 3.86 | 4.17 |
| ROB THOMAS Ever The Same (Atlantic) | 3.79 | 3.76 | 83% | 28% | 3.84 | 3.88 | 3.98 |
| KELLY CLARKSON Because Of You (RCA/RMG) | 3.74 | 3.64 | 58% | 51% | 3.83 | 3.78 | 3.86 |
| KEITH UNBAN Making Memories Of Us /Capitol/EMC/ | 3.74 | 3.78 | 82% | 28% | 3.82 | 3.63 | 3.86 |
| BO BICE The Real Thing (RCA/RMG) | 3.74 | 3.59 | 85% | 28% | 3.76 | 3.52 | 3.82 |
| F. HILL WIT. MCGRAW Like We Never (Warner Bros./Carbo | 3.71 | 3.85 | - | 31% | 3.81 | 3.87 | 3.84 |
| RASCAL FLATTS What Hurts The Most (Lyric Street) | 3.71 | 3.72 | 63% | 14% | 3.84 | 3.98 | 3.80 |
| LIFENOUSE You And Me (Getten) | 3.68 | 3.86 | 94% | 44% | 3.56 | 3.27 | 3.76 |
| CHRIS RICE When Did You Fall (Columbia/IVO) | 3.64 | 3.56 | 72% | 28% | 3.68 | 3.28 | 3.77 |
| LEANN NIMES Probably Wouldn't Be This Way (Curb) | 3.63 | 3.62 | 87% | 38% | 3.71 | 3.71 | 3.71 |
| KT TUNISTALL Black Horse & The Cherry Tree (Relevatess/Virgen) | 3.63 | 3.61 | 82% | 24% | 3.85 | 3.45 | 3.70 |
| TAYLOR NICKS Do I Make You Proud (J/RMG) | 3.62 | 3.52 | 85% | 22% | 3.71 | 3.36 | 3.79 |
| FIVE FOR FIGHTING The Riddle (Aware/Columbia) | 3.57 | 3.58 | 57% | 8% | 3.85 | 3.86 | 3.80 |
| M. BUBLE Save The Last Dance For Me (143/Reprise) | 3.56 | 3.44 | \$3% | 38% | 3.85 | 3.38 | 3.71 |
| S. CROW & STING Always On Your Side (A&M/Interscope) | 3.50 | 3.41 | 87% | 28% | 3.57 | 3.05 | 3.68 |
| NATASHA BEDINGFIELD Unwritten (Epic) | 3.47 | 3.48 | 92% | 48% | 3.54 | 3.32 | 3.50 |
| NICK LACHEY What's Left Df Me (Jive/Zomba Label Group) | 3.35 | 3.30 | 85% | 32% | 3.55 | 3.35 | 3.51 |
| JAMES BLUNT You're Beautiful (Custard/Atlantic) | 3.25 | 3.21 | 58% | 58% | 3.28 | 2.54 | 3.37 |
| NICOL SPONBERG Crazy in Love (Curb) | 3.21 | 3,11 | 59% | 20% | 3.25 | 3.12 | 3.27 |

Total sample size is 365 respondents. Total average lavorability 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 hum represents the number of respondents who said they are fired 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 formationusic preference. Rate TheMusic com results are not meant to replace callour research. The results are intended to show opinions of participants on the Internet only. Rate TheMusic is a registered trademark of RateTheMusic.com. The NTM system, is available for local radio stations by calling 818-377-5360. RateTheMusic.com data is provided by Mediabase Research, a division of Participants.

| 110 | 1.1 | AC TOP 30 | | | POWER | ED BY |
|------|------|--|-------|-------|-------------------|-------|
| CAN | IADA | | | | MEDIA | BASE |
| LAST | THIS | ANTINT TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TUTAL |
| 1 | 1 | M. BUBLE Save The Last Dance For Me (Warner Bros.) | 421 | -14 | 24 | 16/0 |
| 2 | 2 | KELLY CLARKSON Because Of You (RCA/RMG) | 372 | | 28 | 17/0 |
| 4 | ð | ROB THOMAS Ever The Same (Atlantic) | 342 | +28 | 23 | 16/1 |
| 5 | ð | NATASHA BEDNIGFIELD Unwritten (Enic) | 338 | +24 | 14 | 14/1 |
| 3 | Ğ | JAMES BLUIT You're Beautiful (Custard/Atlantic) | 334 | +8 | 46 | 140 |
| 6 | 6. | COLIN JAMES Into The Mystic (MapleMusic/UMG) | 288 | +4 | 25 | 15/0 |
| 8 | Ŏ | S. CROW & STING Always On Your Side (A&Minterscope) | 273 | +11 | 28 | 140 |
| 7 | 8 📥 | TOMI SWICK A Night Like This (Warner Music Canada) | - | 4 | 24 | 15/0 |
| 9 | 9 📥 | MATT DUSK All About Me (Universal Music Canada) | 251 | -3 | 13 | 14/1 |
| 10 | 10 | DAINEL POWTER Bad Day (Warner Bros.) | 233 | -10 | 57 | 17/0 |
| 11 | 0. | PHILOSOPHER Castles (Sony BMG Music Canada) | 228 | +8 | 29 | 15/0 |
| 13 | 12 | RON SEXSMITH Al In Good Time (Warner Music Canada) | 210 | -1 | 13 | 11/0 |
| 12 | 13 | LIFENOUSE You And Me (Geffen) | 206 | 4 | 45 | 15/0 |
| 15 | 19 | CHRIS RICE When Did You Fall (Columbia/INO) | 203 | +15 | | 11/0 |
| 14 | 15 | JACKSOUL oneSong (Sony BMG Messic Canada) | 195 | -10 | 5 | 11/1 |
| 17 | 16- | GREGORY CHARLES Think Of You (Disques NBW) | 177 | +28 | | 5/1 |
| 23 | Đ. | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 141 | +35 | 3 | 712 |
| 19 | 18 | F. HILL WIT. MCGRAW Like We (Warner Bros./Curbi | 110 | +3 | 17 | 7/0 |
| 21 | 19. | KAYLE Good Thing (Knotty Music) | 114 | +5 | 3 | 9/1 |
| 29 | 20 | AMY SKY Do You Dance (EMI Music Canada) | 112 | +25 | 4 | 8/0 |
| 22 | 21 | FIVE FOR FIGHTING The Riddle (Sony BMG) | 110 | +4 | 2 | 7/0 |
| 20 | 22 | J. JOHNISON Upside Down (Brushfire/Universal Republic) | 110 | | 10 | 6/0 |
| 25 | Ø | IL LACHEY What's Left Of Me Live/Zombe Label Group | 189 | +7 | 3 | \$12 |
| 27 | 24 | KT TUNSTALL Black Horse (Relentless/Virgin) | 107 | +18 | 2 | 8/1 |
| 26 | 25 | BEN LEE Catch My New West/Universal Music Canada | 181 | +2 | 5 | 1/0 |
| 18 | 26 | CORINNE BAILEY RAE Put Your Records On (Capital) | 98 | -16 | 5 | 4/1 |
| 30 | 2. | PHILOSOPHER Give Back (Sony BING Music Canada) | 95 | +8 | 4 | 6/0 |
| 28 | 28 | GAROU Je Suis Le Meme (Sony BMG Music Canada) | 86 | -5 | 18 | 0/0 |
| TOUC | 29 | C. KREVLAZUK All I Can De (Sany BMG Music Canada) | 81 | +17 | 1 | 8/2 |
| 24 | 30 | CARME UNDERWOOD Some Hearts (Arista) | 20 | -25 | 11 | 9/0 |

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 779-7715. Builets 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. I Indicates Cancon.

| | | RTERS | | COTTO / Immediate. Hil* | CLINTAlmootin, NE The State 7 ANSCAL FLATTS | WELT/Massas, NY* PE In Count III, and Van In Ann | WEYY/Parlamenth, 1847 MATE Summe Denn Stellen State Bergen Millionen | 15381./Santa Barbara, CA shife Sub Ray R. Pasa Ia Wata | KDOVTyler, TX PE Chula P Lugar Mill Redd Wayer |
|--|---|--|--|---|--|--|---|--|---|
| | | ted alphabetically l | | KERKAlemakete, Hilf" Pakin Part Mines Mit Asen Car | HDETA as Angeles, CA* Falls Take Series | WLMLAND Orleans, LA* PE Ann Int Protocology | | Climite/Contine, WA* | WE THINK IN |
| VI.S. Halanny, NY* Const Taylor Const Flow DetBill, POINTER The MELL POINTER The MELL POINTER | Will Constant, MA* SIMP In- Salar ST Court of Law 3. COURT MICH WILLIAM | WERV/Columber, OH* 79 Cost Bage 18 Main Super- To Asta | Will Tolevence, AL. | | Water Stationer, W. | | 12 Bit Add BOB State | | WLZWAUKCA, NY Die Text Jackson 72 Les Miller Die Miller Taxable Taxable |
| MCA/Minessargen, MIT | casta WEBC Aridgement, CT* | StellACorpus Christ, TX* | WWY/restartet, MD | CONTRACTOR | | WI.TWHEW York, HY" PE Jan Kan Wi. Hugan Pan Robats | CHENRARD, MY* | CALIFORNIA STATE | WATHATATA |
| | 13 FRAY | TERMS CHARLES | | and Steen | KVLY/Haldian, TX* 19 Alle Barry 19 Alle Barry 19 Alle Barry Webbone | Mittallandungs, HV- | Hand Grane, MY" | Willighands Dand, 10 17 Jan Saint 16 Jan | WASHWashington, C C. S. Tan S. Jak |
| Publications, PA* Dealy limits Miscal Plaints | WE2FAnnthegten* WE Stan Context PE State Yunates die Institute WE Jander Yun 1 0405 MIX | COLORIDA, TX* | Contractions The Contractions | NO DESCRIPTION | GREEL POWTER 13 DAMEL POWTER NAME HANNES | | 7 THE BECCANE DOM: DOM: DOM: DOM: | COCOption, W. | Construction, 12" |
| Martin Street and Street | BE Justite Form 9 CHES REE 6 REDI LADRY 5 REFECTNE | WLOT Capton, CH* | allon mart wellow allon | With Charles and the At- | Will, Mit Martinester, FL." | File Ban Landau Bill Paul Balling 5 BOB JOH | WTW Statement, W. | | ANICAL PLATTS |
| I DE ANK | WHECCastan, CH" | | CTINGP, Colline, CO* ACL INSTANT ROLLING UCIEL ROM | W.A.W./Jankana, W.* Ph.Ala Ashen 2 Jack Biellon Microsoft Ballon | NAME NO. | HARL Chinksons Chy. CK* Part from Chan LORL HORE | | COL VApatana, WA* Path dan him BDI JOH TH Michael | |
| FPG.datantis City, NJ* Lary Luis Till Mij City | | HOBIGanner, CO* 12 San Min 14 San Minten 14 Kill Link | WHE GPL Planes, FL* | | 2 INE YOU REAM | HE TO/Omenies, HE* des films had rit Hit Staam hade | Will Officerate, W.* | BEIDEY MANECINES | |
| Continuento, GA* | WEUV/Charlesten, SC* EV72 das Ganta Press and Comp IT 1955/AL | Manage Colonia and | * DANKEL POWTER 5 THE MCCHAIN _CORDIN HOUGHT WICEBORNH CORDER | WITH Adapter City" 13 CHE NG | WINDOWING NO. 10" | | Will Workshoel, S. | With Contractions, MA. | The States and The States and The State and The State and |
| Apple | WVAF/Charlesten, WV MVF foot attem AVE for Carbon 4 MVIII (2015) | | WUIT/Grand Repids, MI* | WGL Fullahannanne, 60 MGL Laphan In Ann | GIREON | WHEN / Orlands, FL* St Carls Companying Philip Companying // Discontinuation / STI 20/ | 12 000 000 DOLLS | NORTH Antonia MIL | alle sigen WSRE/Moreneller, M |
| CH.J/Apotin, TX* Apo 8 Tool Baylon Malant Cort Fact McCores | WINE Chattaneers TH' | WHIC/Detroit, MI* | WUHT/Grand Repids, MI* GEPs do fainy the data The Miccole King Miccole King Miccole | SCHOLARS City, MD* | all San Anna | HEZH/Palm Springs, CA We fan Unit Te fan Unit | KOBY/Bacramania, CA* PE Mile Bana Ne Ania | | Photo: Tam Hall The MCCPAN JUPEAN KONCHT WHILEDO GROOM |
| MY Beaumont, TX* | MARC Sense Research APR Fred Senters De Parte Senters CAREL POWFER GATE MELIA TRA MICIPANY | DINIT TUNISTALL DANNEL PONITER | W000/Grand Rapids. MI* B Day Statements Field The Banks 5 Date Power | KUOL/Kanses City, MO* | KUSH/Medeste, CA* | WHE7/Pressonia R.* | KYHU/Sacramania, CA* W Byn John Statist Londor West W Ass | KEZY/RL Louis, MO* 60 Jan Hilaman 17 Mai Educati APT Ro Louis | WARM/York, PA* |
| t Josep Annuthening Byon Reliant UCT TRUBETALL Thild MCCIPANY Childle (InA.; | BOB SEGER WLIT/Chicago, IL* | WOOF/Oothean, AL POND Long Stream LOS LOBELY BOYS | WMAG/Greenshow | 1 BOBLION 9 LIONEL RICHE 1 ERMA | W08M/Monmovth, NJ* | MESZ/Phoenix, AZ* | WGER Saginaw, MI* On Son Harter PE Tenner Frank APE Monde Langety | KUDY/Stockton, CA* | |
| MJY Bilosi, MS* PO Water Boun The MCRAW | OBLYD Darren Does APDARD Eng Richeler Ille Ann | KTSM/EI Paso, TX* PDMD Bit Tule MPD Son Common LICITEL PUD-HE | DB Till Saterfield PDIND Sout Kell 2 NOX LADIEY BOILDVI | WLDCB/Knozville, TN* PR Juli Jarragen | PD Three Autorian Back Sound Shares RASEAL FLATTS | PO Reven Gennett APO NO Scott Brody To Auto | PE Testany Frank APE Include Langety To Acts | Coll Join Constant PO-000 State Constant Title MCCURARY | POWERED B |
| AXW/Binghamton, NY Inte Taylor | WRRM Cincinnati, DN* Ph TJ Notand APD Tod Norm 16 KT LUISTAL | BUB SFORR WXIKC/Erie, PA | WMGV/Greenville, NC* *** College Jackson To Anto | KTDY/Latayolio, LA* PD C.J. Commit APD Dates Ray Thit there Way | KWAV/Monterey, CA* PD:00 benik Basty MARL HARRS TIM MCDAW HMYA | WLTJ/PREsburgh, PA* PSMD Cruck Service LODEL RICHE JIREAN IDECHT WEERDAAH | KSFUSalt Lake City, UT* PE bit that NO bran deCeve | WYYY/Syracuse, NY* ON: Rich Lader PD: Lader Rese NPD-ND: Name Hase | MOULADAA *Monitored Repo |
| SF Reminsham Al * | 12 RASCAL HATTS | PIE Pas Arian 4 FAITH NILL 3 DAMIEL POWYER | WMYLGreenville, SC* | TIM MCURAW | MICHAEL BOLTON Jordan Konght Wideborah Grisch | WSHILPIttsturch PA* | KONT/San Antonio, TX* | WRVF/Toledo, OH* | 128 Total Report |
| No Arteige NO Tanya Yang | Pit: Scott Hilling MD: Tod Kowstein CANUEL POWYTER THE MCCRANY | WIKY, Evansville, IN PDAD Hart Balar IMAR HANNES | POINT Store Conference POINT Guy Indianey ICT TURISTIAL FIVE FOR FIGHTING | WFMK Lansing, MI* Oll: Ray Harshal PR: Carls Republic 1 LOREL ROOM JORED MI DRIGHT WOLEDRAM | WWLW/Morgantown, WV DMPD Charle Party 9 The MCGRWW 4 CORNER INCRY RAF | POMD: Nen Antil Ilin Ados | PIGHE 14 Scatterings APR: Jan Caster 2 NICOL SPOTIENTIAL ITTE NUCLEARY | Bit bit Michaels Pit Tem Cast BCB SEGR JCROAN KORGHT WICEBORAH GWISTIN | 104 Total Monito |
| T/Boise, ID* Mil Cestrue Islan Johnes MID SECTR | WTCB/Columbia_SC* 08/PD Invertalment APD Jamethe Januar 1 Bill Straffe | KEZA/Fayotteville, AR P0: Jan Havil NO: Rich Hapton To Auto | WSPA/Greenville, SC* Of that route Post line there | GRESON DAMEL POWTER MARK HUMPES THE MCCRAW | 4 CLINNING INTERVIEW HAR 4 LEIGH INFOR 2 TERNIS 2 Jan Hamme H | WHOM Portland, ME 014-PO, Tun Means FRAY TIM MCGRAW | KBAY/San Jose, CA* | KONA/Tri-Cities, WA | Did Not Report. Playlist Frozen (|
| sia segen san dag | 1 BUB SEGR THE MCERAW | WCR2/Flint, MI* 08/FD Jay Falsa AFD KID George Molecum | WRCH/Hartlord, CT* P0. Alao Cong WE Jao Yana Yao Ada | KSHEALas Vogas, NV* Pit Tan Chan He Ann Stealan | WALKNassau, HY* FileD Public In Adda | KKCW/Portland, OR* GMPD: Long Cales APO.MD: Age Lastern No. Addo | No. Adds | 4 KT TURISTALL KINEZ/Turisz, OK* POMII: Loth Mailer To Adds | WDAR/Florence WSWT/Peoria, II WZID/Mancheste |

RR AC

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

50 • Ridio & Records July 21, 2006

RR HOT AC TOP 40

| | - | July 21, 2006 | - | | - | - | - |
|-------|------|---|-------|-------|---------------------------|-------|------------------------|
| WEEK | THIS | ANTIST TITLE LABEL(S) | TOTAL | PLAYS | TOTAL AUCHENCE (00) | CHART | TOTAL STATIONS ADDS |
| 1 | 0 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 2711 | +90 | 164895 | 22 | 76/0 |
| 2 | 2 | KT TUNSTALL Black Horse & The Cherry Tree (Relentless/Virgin) | 2694 | +74 | 165724 | 26 | 79/0 |
| 3 | 3 | NATASHA BEDINGFIELD Unwritten (Epic) | 2397 | +72 | 157460 | 29 | 73/0 |
| 4 | 4 | DANNEL POWTER Bad Day (Warner Bros.) | 2224 | -73 | 125018 | 41 | 77/0 |
| 6 | 6 | FRAY Over My Head (Cable Car) /Epic/ | 2214 | +138 | 128906 | 36 | 75/0 |
| 5 | 6 | GOO GOO DOLLS Stay With You (Warner Bros.) | 2146 | +62 | 117481 | 14 | 76/1 |
| 7 | • | KELLY CLARKSON Walk Away (RCA/RMG) | 2116 | +44 | 132402 | 27 | 68/0 |
| 8 | 8 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 2050 | +175 | 125878 | 13 | 70/1 |
| 9 | 9 | GNARLS BARKLEY Crazy (Downtown/Leva/Atlantic) | 1993 | +186 | 118610 | 8. | 69/0 |
| 10 | 10 | JACK JOHNSON Upside Down (Brushfine/Universal Republic) | 1804 | +1 | 108160 | 26 | 66/0 |
| 11 | 11 | ROB THOMAS Ever The Same (Atlantic) | 1626 | -13 | 100893 | 34 | 73/0 |
| 12 | 12 | JAMES BLUNT High (Custard/Atlantic) | 1491 | +51 | 65682 | 13 | 70/0 |
| 14 | 13 | NICK LACHEY What's Left Of Me (Jive/Zombe Label Group) | 1471 | +115 | 81186 | 14 | 59/2 |
| 15 | 13 | FIVE FOR FIGHTING The Riddle (Aware/Columbia) | 1364 | +94 | 77348 | 9 | 66/2 |
| 13 | 15 | BO BICE The Real Thing (RCA/RMG) | 1360 | 4 | 71581 | 16 | 57/0 |
| 18 | 16 | JOHN MAYER Waiting On The World To Change (Aware/Columbia) | 1264 | +235 | 79030 | 4 | 61/8 |
| 17 | Ō | ALL-AMERICAN REJECTS Move Along (Doghouse/Interscope) | 1191 | +144 | 61131 | 11 | 47/3 |
| 16 | 18 | SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic) | 1078 | +29 | 50129 | 11 | 29/1 |
| 19 | 19 | RIHANNA SOS (Def Jam/IDJMG) | 957 | -35 | 54847 | 17 | 36/0 |
| 20 | 20 | BLUE DCTOBER Hate Me (Universal Motowh) | 952 | +118 | 46491 | 12 | 40/2 |
| 24 | 2 | RASCAL FLATTS What Hurts The Most (Lyric Street) | 724 | +182 | 45761 | 7 | 34/1 |
| 23 | 22 | KEANE Is It Any Wonder (Interscope) | 644 | +99 | 31790 | 6 | 40/6 |
| 25 | 23 | FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) | 614 | +99 | 26327 | 9 | 27/2 |
| 21 | 24 | MAT KEARNEY Nothing Left To Lose (Awara/Columbia) | 611 | +52 | 17825 | 9 | 39/2 |
| 26 | 25 | CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 524 | +51 | 22248 | 5 | 22/3 |
| 27 | 26 | SMASH MOUTH Story Of My Life (Beautiful Bomb) | 495 | + 39 | 15485 | 8 | 28/0 |
| 22 | 27 | BETTER THAN EZRA Juicy (V2/Artemis) | 491 | -61 | 26928 | 20 | 26/0 |
| 31 | 28 | CORINNE BAILEY RAE Put Your Records On (Capital) | 430 | +98 | 17675 | 3 - | 31/8 |
| 28 | 29 | LOS LONELY BOYS Diamonds (Or Music/Epic) | 419 | +46 | 14042 | 7 | 32/0 |
| 29 | 30 | SNOW PATROL Chasing Cars (A&M/Interscope) | 409 | +38 | 17961 | 6 | 24/3 |
| 30 | 31 | AUGUSTANA Boston (Enic) | 396 | +43 | 14536 | 5 | 25/2 |
| 32 | 32 | FRAY How To Save A Life (Epic) | 390 | +81 | 20807 | 4 | 24/6 |
| 34 | 33 | NICKELBACK Far Away (Roadrunner/IDJMG) | 325 | +61 | 20086 | 5 | 19/12 |
| 33 | 34 | STAINO Everything Changes (Flip/Atlantic) | 317 | +12 | 12757 | 6 | 20/1 |
| 35 | 35 | ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) | 280 | +40 | 6200 | 4 | 18/1 |
| 37 | 36 | PANIC! I Write Sins Not Tragedies (Decaydance/Fueled By Ramen/Lava) | 256 | +75 | 10901 | 3 | 14/5 |
| 39 | 9 | NELLY FURTADO f/TIMBALAND Promiscuous (Geffen) | 231 | +74 | 12714 | 2 | 7/1 |
| ebut> | 38 | RACONTEURS Steady, As She Goes (Third Man/V2) | 173 | +42 | 6174 | 1 | 12/0 |
| - | 39 | MARY J. BLIGE One (Geffen) | 161 | +24 | 5479 | 2 | 11/0 |
| 40 | 0 | FOO FIGHTERS Miracle (RCA/RMG) | 157 | +5 | 3032 | 2 | 14/2 |

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

POWERED BY MEDIABASE MOST ADDED ADDS ATIST TITLE ICKELBACK Far Away (Roadrunner/ID.JMG) 12 IOHN MAYER Waiting On The World To Change (Aware/Colu 8 COMMINE BAILEY RAE Put Your Records On (Capital) 8 CEANE Is It Any Wonder (Interscope) . RAY How To Save A Life (Enic) 6 ANDON PIGG Can't Let Go (RCA/RMG) 5 PANICI... I Write Sins... (Decaydance/Fueled By Ramen/Lava) 5 JONEL RICHIE I Call It Love (Island/ICJMG) 5 HIDER THE INFLUENCE OF GLANTS Mame's Room //s/and/1D./MG/5 e Het AC add threshold is applied to menitered stations not allowed to re lds per their company policy: Songs that reach 10 plays per week in two associative airplay weeks. Airplay week is defined as Sunday through turday. Adds from all other progra amors are still accepted at any play lavel. MOST INCREASED PLAYS TOTAL PLAY ATTAT TITLE LARELISI MAYER Waiting On The World To Change (Aware/Columbia) +235 MARLS BARKLEY Crazy (Downtown/Lava/Atlantic) +186 ASCAL FLATTS What Hurts The Most (Lyric Street) +182 ED HOT CHILI PEPPERS Dani California (Warner Bros.) +175 LL-AMERICAN REJECTS Move Along (Doghouse/Interscope) +144 RAY Over My Head (Cable Car) (Epic) +138LUE OCTOBER Hate Me (Universal Motown) +118ICK LACHEY What's Left Of Me (Jive/Zomba Label Group) +115 CEANE Is It Any Wonder (Interscope) +99 ORT MINOR... Where'd You Go (Machine Shop/Warner Bros.) +99 NEW & ACTIVE NEWEL Good Day (Atlantic) Total Plays: 141, Total Stations: 16, Adds: 4 JESSICA SHAPSON A Public Attair (Epic) Total Plays: 131, Total Stations: 9, Adds: 4 ANDON PIGG Can't Let Go (RCA/RMG) Total Plays: 117. Total Stations: 17. Adds: 5 GIN BLOSSOMS Learning The Hard Way (Hybrid) Total Plays: 112, Total Stations: 11, Adds: 2 IONEL RICHIE I Call It Love (Island/ID.JMG) otal Plays: 86, Total Stations: 8, Adds: 5 JNDER THE INFLUENCE OF GIANTS Mama's Room /Island/IDJMG/ fotal Plays: 24, Total Stations: 8, Adds: 5

1.2

Sense ranked by total plays
Station playlists for all R&R reporters are available
on the web at <u>www.radioandrecords.com</u>.

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PLASTIC

BANNERS

PLASTIC

| Artist Title (Label) | TW | LW | Famil. | Burn | W 18-34 | W 18-24 | W 25-34 |
|--|------|--------|--------|------|------------|------------|------------|
| FRAY Over My Head (Cable Car) /Epic/ | 4.11 | 4.85 | - | 33% | 4.19 | 4.28 | 4.85 |
| GOO GOO DOLLS Stay With You (Warner Bras.) | 4.83 | 4.81 - | - | 18% | 3.80 | 3.95 | 4.86 |
| ALL-AMERICAN Move Along (Doghouse/Interscope/ | 4.82 | 3.90 | 80% | 21% | 4.16 | 430. | 1.92 |
| MCKELBACK Savin' Me (Roadnanner/IDJMG) | 3.94 | 3.80 | 98% | 31% | 3.80 | 3.95 | 3.80 |
| ROB TWOMAS Ever The Same (Atlantic) | 3.83 | 3.98 | - | 32% | 3.00 | 3.88 | 4.14 |
| SHOW PATHOL Chasing Cars (A&M/Interscope) | 3.84 | - | 48% | 8% | 3.94 | 4.15 | 3.58 |
| FIVE FOR FIGHTING The Riddle (Awara/Columbia) | 3.83 | 3.00 | 61% | 7% | 3.84 | 3.88 | 3.62 |
| RASCAL FLATTS What Hurts The Most (Lyric Street) | 3.82 | 3.95 | 72% | 14% | 3.84 | 4.82 | 3.56 |
| DANNEL POWTER Bad Day (Warner Bros.) | 3.75 | 3.74 | - | 55% | 3.85 | 3.80 | 3.81 |
| BO BICE The Real Thing (RCA/RMG) | 3.68 | 3.77 | 54% | 32% | 3.89 | 3.68 | 3.89 |
| KELLY CLARKSON Walk Away (RCA/RMG) | 3.88 | 3.74 | 99% | 45% | 3.68 | 3.81 | 3.50 |
| BLUE OCTOBER Hate Me (Universal Motown) | 3.65 | 3.52 | 85% | 18% | 3.72 | 3.57 | 3.97 |
| JOHN MAYER Waiting On The World (Awara/Columbia) | 3.61 | 3.53 | 45% | 8% | 3.48 | 3.71 | 3.15 |
| NATASHA BEDINGFIELD Unwritten (Epic) | 3.57 | 3.68 | 87% | 50% | 3.75 | 3.81 | 3.85 |
| J. JOHNSON Upside Down (Brushfire/Universal Republic) | 3.56 | 3.81 | 85% | 35% | 3.50 | 3.55 | 3.43 |
| FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) | 3.56 | 3.56 | 80% | 31% | 3.72 | 3.89 | 3.41 |
| NICK LACHEY What's Left Of Me (Jive/Zomba Label Group) | 3.55 | 3.49 | 95% | 35% | 3.82 | 3.62 | 3.82 |
| RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 3.54 | 3.59 | 92% | 31% | 3.35 | 3.42 | 3.25 |
| MAT KEARNEY Nothing Left To Lose (Aware/Columbia) | 3.52 | 3.35 | 47% | 9% | 3.70 | 3.87 | 3.48 |
| STAIND Everything Changes (Flip/Atlantic) | 3.50 | - | 46% | 7% | 3.55 | 3.40 | 3.68 |
| KEANE Is It Any Wonder (Interscope) | 3.48 | 3.35 | 51% | 12% | 3.71 | 3.80 | 3.57 |
| KT TUNSTALL Black Horse (Relentless/Virgin) | 3.44 | 3.61 | 96% | 41% | 3.44 | 3.47 | 3.39 |
| SMASH MOUTH Story Of My Life (Beautiful Bomb) | 3.44 | 3.35 | 55% | 13% | 3.42 | 3.43 | 3.41 |
| BETTER THAN EZRA Juicy (V2/Antemis) | 3.37 | 3.46 | 77% | 26% | 3.38 | 3.21 | 3.60 |
| JAMES BLUNT High (Custard/Atlantic) | 3.35 | 3.27 | 90% | 31% | 3.53 | 3.56 | 3.50 |
| SHAKIRA f/WYCLEF JEAN Hips Don't Lie (Epic/ | 3.32 | 3.44 | 93% | 48% | 3.57 | 3.65 | 3.47 |
| CHRISTINA AGUILERA Ain't No Other Man (RCA/RMG) | 3.30 | 3.18 | 73% | 23% | 3.40 | 3.31 | 3.53 |
| GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 3.24 | 3.38 | 77% | 28% | 3.15 | 3.30 | 2.96 |
| RIHANNA SOS (Det Jam/IDJMG) | 3.04 | 3.20 | 93% | 50% | 3.11 | 3.25 | 2.91 |

Total sample size is 367 respondents. Total average tavorability estimates are based on a scale of 1-5. (1=dislike very much.) Total tamiliarity represents the percentage of respondents who recognized the song. Total um represents the number of respondents who said they are lifed 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 stallons by calling 818-377-5300. RateTheMusic.com data is provided by Medlabase Research, a division of Premiere Radio Networks.

| 1 | K | THOTAC TOP | 10 | | POWER | ED B |
|-----|------|---|-------|-------|-------------------|------|
| | ADA | — НОТ АС ТОР | 40 - | | MEDIA | BAS |
| AST | THIS | ANTINT TITLE LABELIS) | TOTAL | PLATS | WEEKS ON CHANT | TOT |
| 1 | 1 | GRAPLS BARKLEY Crazy (Downtown/Lova/Atlantic) | 647 | 4 | 10 | 16 |
| 4 | | NED NOT CHILI PEPPERS Davi California /Namer Bros./ | | +43 | 10 | 164 |
| 2 | 3 | GOO GOO BOLLS Stay With You (Warner Bros.) | | -36 | 12 | 16 |
| 3 | 4 | DIXIE CINCICS Not Ready To (Open Wide/Columbia) | 506 | -4 | 10 | 184 |
| 7 | 0. | MICHELBACK For Away FloadrumerEMI Masic Canadal | 586 | + 86 | | 17 |
| 6 | 6. | MOBILE Dut Of My Head (Universal Music Canada) | 551 | +21 | 10 | 164 |
| 8 | Ō | MXS Devil's Party (Sany BMG) | 535 | +23 | | 164 |
| 9 | 8 | C. AGUILERA Ain't No Other Man (Sany BMG) | 532 | +49 | | 164 |
| 13 | 0 | AL FURTADO ITTIMBALAND Promiscuous (Getten) | 475 | +58 | | 13/1 |
| 11 | 10 | SHAKIRA (WYCLEF JEAN Hips Den't Lie /Sony BMG/ | 485 | +18 | 10 | 14/1 |
| 10 | 11+ | THEORY Since Yes've Been Gene (604/Universal) | 462 | | 12 | 190 |
| 5 | 12 | STABLO Flowed Design (EMI Music Canada) | 445 | -92 | 22 | 284 |
| 15 | 8. | C. KREVIAZUK All I Can Do /Sony BMG Music Canada/ | 431 | +49 | 5 | 17/1 |
| 17 | 0 | PHNK Who Knew (LaFace/Zombe Label Group) | 385 | +22 | 7 | 13/1 |
| 12 | 15 | COLDPLAY The Hardest Part /Capitol | 387 | -45 | 12 | 16/0 |
| 16 | 16 | FRAY Over My Head (Cable Car) (Epic) | 383 | +8 | 17 | 12/0 |
| 8 | 0+ | DAMEL POWTER Jimmy Gets High (Warner Bros.) | 366 | +7 | | 16/0 |
| 21 | 18+ | JACKSOUL oneSong (Sony BMG Music Canada) | 348 | +31 | 7 | 12/0 |
| 14 | 19 | SUITS XL Play (Universal Music Canada) | 321 | .70 | 17 | 16/0 |
| 20 | 20 🔶 | CITY & COLOUR Save Your Scissors (Dine Alone) | 320 | -9 | 13 | 14/0 |
| 23 | 21 | B. LEE Catch My /New West/Universal Music Canada, | /311 | +28 | | 12/0 |
| 19 | 22 | JAMES BLUNT Wisemen (Custard/Atlantic) | 299 | -52 | 19 | 16/0 |
| 24 | 23 | NICK LACHEY What's Left Of Me (Somy BMG) | 279 | +19 | 5 | 8/0 |
| 29 | 24 | FIVE FOR FIGHTING The Riddle (Sony BMG) | 248 | +25 | 4 | 13/3 |
| 22 | 25 | MELISSA O'NEIL Speechiess /Sony BMG Music Canada, | 242 | -49 | 13 | 16/0 |
| 25 | 26 | PHILOSOPHER Give Back /Sony BMG Music Canada | /235 | -25 | 17 | 15/0 |
| 28 | 27 | FORT Where'd You Go (Machine Shop/Warner Bros.) | 228 | +1 | 4 | 7/1 |
| 30 | 28 | KT TUNSTALL Suddenly See (Relentless/Virgin) | 222 | +7 | 5 | 12/1 |
| 33 | 29- | BRIAN BYRNE Far From Good (Warner Music Canada) | 218 | +18 | 9 | 8/0 |
| 34 | 30 | JOEL PLASKETT Nowhere With You (MapleMusic) | 212 | +36 | 3 | 14/3 |
| 11 | 30 | JAMES BLUNT High (Custard/Atlantic) | 206 | +1 | 4 | 10/2 |
| 19 | 32 | J. MAYER Waiting On The World To Change (Sony BMG) | 186 | +33 | 2 | 12/5 |
| 16 | 33 | ALL-AMERICAN Move Along (Doghouse/Interscope) | 177 | +13 | 3 | 6/0 |
| 12 | 34 | BLACK EYED PEAS Gone Going (A&M/Interscope) | 173 | -32 | 12 | 6/0 |
| 0 | 35 | CORINNE BAILEY RAE Put Your Records On (Capitol) | 167 | +20 | 2 | 10/3 |
| 15 | 36 🔶 | REX GOUDIE Lie Awake (Sony BMG Music Canada) | 157 | -17 | 10 | 7/0 |
| 18 | 37 | BODYROCKERS Like The Way (Universal Republic) | 153 | -2 | 3 | 4/0 |
| ue | 38 | BEYONCE' f(JAY-Z Deja Vu (Sony BMG) | 151 | +28 | 1 | 6/0 |
| ue) | 39 | KEANE is it Any Wonder (Interscope) | 142 | +14 | 1 | 6/1 |
| 37 | 40 | TEDDY GEIGER For You I Will (Columbia/Sony BMG) | 134 | .23 | 16 | 10/0 |

| Statia | | RTERS | iv in market | And Antonia States | WKTLANdersentens, W/* OM: Anti Beather PO Sea Wester MCCREBACK JESSICA SIMPSON | WORL(Oriente, FL* P2) All Centres MD: Lares France In-Acts | KOCS-Gund Chies, M* Of Barrier Key Martin Longe Martin Community Martin Communit | CCDA-Spectane, WA* OR: Antor Huston PC: Sant Huston PC: Mary HillDER LANDON PGG | With West Pain Basel, P. but Taman With Taman MCALINCS ADDIDING |
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RR HOT AC

52 • Radio & Records July 21, 2006

RR SMOOTH JAZZ



CAROL ARCHER

Spotlight On New Music

Programming features that champion the new

Understandably, with the trend toward tighter playlists and fewer currents on a number of major-market Smooth Jazz stations, new music is a hot topic among programmers and label execs. We continue to explore the issue with four programmers who consider new music so critical to ratings success and format vitality that it is a centerpiece of their radio stations.

Tom Siecker PD/OM, WVMV/Detroit

Sleeker is among Smooth Jazz's most ardent proponents of new music — an activist, really. And new music has played



an important role in WVMV's consistently impressive ratings, including reaching No. 1 12+.

"We believe that supporting and developing new music and recording artists is crucial to the health of our station and for-

Tom Sleeker

mat," Sleeker says. "One of the things that we've been doing regularly for years is producing newmusic stagers to play going into our currents. This accentuates the song and calls attention to the fact that we are playing new music every hour.

"Another feature we've had success with is our 'Smooth Jazz Feedback Track.' We select a new song each week and play it at least once in every daypart throughout the week. Listeners can call in or email us with their comments.

"I was really impressed with Mindi Abair and Verve this spring when she did a radio tour in support of her new release. In the 10 years that I've been at WVMV, this is the first time that a recording artist visited our station in support of a new album instead of doing a concert.

"She co-hosted with our morning talent, Alexander Zonjic, for an hour and played a couple of her new songs to tracks with Alexander accompanying her on flute. We then made those unique versions available as downloads on our website for a couple of weeks.

"We also had listeners register to win lunch with Mindi after the in-studio performance. My hat's off to Verve for their support. That's what I call artist development."

Dianna Rose MD, KWJZ/Seattle

In addition to doing a daily airshift, Rose hosts KWJZ's Sunday New Music Review, a two-hour program that runs



Sunday evenings from 6-8pm and is followed by the syndicated *Chill With Chris Botti*, giving Sunday evenings a complete new-music lineup.

Rose says her Sunday show includes music and artists lis-

teners wouldn't hear any other time of the week, especially vocalists like Jane Monheit, Lizz Wright, Rene Olsted, Peter Cincotti, Cassandra Wilson and some great local talent.

"The show allows me to go deeper into new releases and to spend more time talking about the artists and the albums," Rose says. "Songs stay in rotation for about six months, so it's always fresh. Each song in the show's playlist gets played five to seven times before we move it out.

"Many of the songs stretch the normal Smooth Jazz boundaries — more traditional, Latin, chill and New Age — so the listener gets a wider variety of song styles and sounds.

"And whenever possible I interview the artist or group whose album I'm featuring. Past guests have included Chris Botti, Ernestine Anderson, Marcus Miller, Boney James, Nancy Wilson, Peter White and Keiko Matsui.

"In regular dayparts we are continually trying to convert P2s to P1s to increase our cume. Many of today's P1s are yesterday's P2s, so where are our P1s of years gone by, those who knew our music to include Randy Crawford, Michael Franks, The Yellowjackets and Weather Report?

"And what about those newer P1s whose TSL is so high that they may get burned out on songs we play during the week? The Sunday-night lineup is for them and, of course, all our listeners who wish to stretch the musical boundaries."

Michael Fischer

PD, KJCD/Denver

"Every Thursday we do the 'Smooth Jazz New Music Spotlight," Fischer says. "We solicit comments, play them back on

Unconventional News

Register now for R&R Convention 2006, which is taking place Sept. 20-22 at the Hilton Anatole in Dallas, Go

to www.radioandrecords.com and click on "conventions" icon. Before Sept. 15 registration is \$495. After that date the fee jumps to \$595, available onsite only. Registration includes access to sessions at the NAB Radio Show, which will be held concurrently with the R&R Convention.



1

Kicking things off Sept. 20 at 9am – right before the first of five Smooth Jazz sessions – is "The Talking Heads of Programming," a general session featuring CBS Radio's Rob Barnett; Journal Broadcast Group's Carl Gardner; Entercom's Pat Paxton; and Emmis' Jimmy Steal.

the air and frequently send them to the label and artist so they can hear raw listener comments.

"We also have a permanent link on our website called 'Buy New Music,' which links to Amazon.com so you can easily purchase any new CD with only two clicks. We promote this on the air.

"In addition, the 'Now Playing' feature on our homepage also links to Amazon and is promoted on-air. Our website is updated every day with 'Smooth Jazz News,' feature articles and



audio clips where artists talk about their newest projects. There's always fresh content.

"From time to time we post an artist's EPK on the site as well. Other morning drive features include weeklong interviews with artists focusing on local appearances and new CDs.

"This past year we've interviewed Anita Baker, Mick Hucknall, Paul Hardcastle and Quincy Jones, to name a few. We post all our interviews on our website under 'Artist Archives,' and you can stream them from anywhere in the world.

"In afternoon drive Becky Taylor does a feature each weekday at 5:35pm called 'Centerstage,' in which she highlights an artist, plays an artist audio clip and a song, sometimes a new tune.

"As part of the common thread of our 'Smooth Jazz Upgrade' we frequently upgrade our listeners' CD collections with brand-new releases.

"Another great showcase for us is Art Good's *Jazztrax*, which airs on Saturday nights. This show is the only one of its type that features extensive news, music and interviews, as well as album tracks.

"Finally, Becky Taylor hosts a show every Saturday night from 9-11pm called *The Soul of Jazz* that features not only new music from smooth jazz artists, but crossover R&B and neo-soul artists. The show is very successful. It frequently features artist interviews.

"Highlighting new music is important to showcase the evolution of smooth jazz music and to spotlight that the format is more than crossover vocals and old instrumentals. We have so few opportunities to sell new music each hour that it's really important for talent to make a big deal about it.

www.americanradiohistory.com

"During our last superstar All-Star Jam promotion we ran 20-second artist vignettes in which they talked about their careers, and we frequently positioned them to play just before a new song, drawing more attention to it." Kathy Curtis

MD, WSJT/Tampa

WSJT's new-music feature began when Curtis was asked to take over the morning show some months ago. She says, "I've always thought that it would make a great feature for a morning show, and since I'm the MD and get to discover the new stuff before it's in the stores, I thought my music-loving audience would enjoy finding out what's coming to a store near them soon.

"We call our feature 'The New Music Moment.' It is played every weekday at 7:45am. I've played a lot of stuff that is new smooth jazz, but also new chill; old chill; world beat; and just plain eclectic, interesting, unique music.

"Some of it is from artists no one's ever



heard of before, some is from our favorites. It depends on what's on my desk at the time and what makes my ears perk up.

"A few artists I've featured are Natalie Cole, Sophie Milman, Afro Celt, The

Kathy Curtis

Vogardo Projects w/Lucy Gale, Wondabraa, Alex Cortiz, Fourplay, Eric Darius, Peter White, Jazzmasters, Corinne Bailey Rae, Zeb, songs from *The Bluesy Chill Out* w/Dave 'BK' Jeffs, Praful, Zero 7, Prince and Ray Parker Ir.

"Our audience seems to love the more unique songs. Some have told me that they like being exposed to a different sound and a different side of music they haven't experienced before, and since it's just one song per morning, it doesn't turn off those who are our P1s.

"Artists I'm considering in the next week are more Ray Parker, the new Lionel Richie and something from the Diana Ross CD.

"I'm also kicking around the idea of doing a week's worth of music from local musicians. I'm collecting it now; however, it must be of high enough quality for the station. It'll be interesting if I can find five local artists who are being creative."

RR SMOOTH JAZZ TOP 30

| LAST | THIS WEEK | July 21, 2008 | TOTAL | PLAYS | TOTAL " | WEEKS ON | TOTAL STATION |
|--------|--------------|---|-------|-------|---------|----------|---------------|
| 2 | 0 | | | | (00) | | |
| | 2 | PETER WHITE What Does It Take (To Win Your Love) (Columbia) | 697 | +41 | 94165 | 8 | 32/0 |
| 3 | 3 | MINDI ABAIR True Blue (GRP/VMG) | 851 | -30 | 77812 | 18 | 31/0 |
| 4 | å | PHILIPPE SAISSE TRIO Do It Again (Rendezvous) WAYMAN TISDALE Get Down On It (Rendezvous) | 625 | -16 | 68803 | 21 | 31/0 |
| 5 | 5 | BRIAN CULBERTSON Let's Get Started (GRP/VMG) | 595 | +32 | 76786 | 14 | 27/0 |
| 8 | Ğ | EUGE GROOVE Chillaxin (Narada Jazt/EMI) | 517 | -24 | 55310 | 27 | 32/0 |
| 7 | ŏ | | 470 | +32 | 56604 | 16 | 28/1 |
| 6 | 8 | NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI) | 461 | +18 | 61472 | 26 | 31/0 |
| 9 | ġ | RAMSEY LEWIS ON Happy Day (Narada Jazz/EMI) | 404 | -56 | 50397 | 21 | 24/0 |
| 12 | 0 | FOURPLAY My Love's Leavin' (Bluebird/RCA Victor/RMG) | 397 | +18 | 51433 | 4 | 32/3 |
| 10 | 11 | RAY PARKER, JR. Mismaloya Beach (Raydio Music Group) | 384 | +45 | 69145 | 16 | 26/0 |
| 11 | | CORINNE BAILEY RAE Put Your Records On (Capitol) | 358 | -9 | 49143 | 12 | 27/1 |
| | 12 | PAUL BROWN Winelight (GRP/VMG) | 351 | -12 | 43679 | 30 | 32/0 |
| 14 | B | DAVID PACK Biggest Part Of Me (Peak/Concord) | 346 | +11 | 34691 | 16 | 25/0 |
| 13 | 14 | SIMPLY RED Holding Back (simplyred.com/Verve Forecast/VMG) | 329 | -8 | 34045 | 12 | 27/0 |
| 18 | 15 | CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm) | 261 | +17 | 28715 | 20 | 24/0 |
| 16- | | BRIAN SIMPSON Saturday Cobi (Rendezvous) | 260 | +7 | 22954 | 9 | 21/1 |
| 21- | -D | JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm) | 257 | +43 | 31317 | 4 | 25/3 |
| 17 | 18 | PIECES OF A DREAM Forward Emotion (Heads Up) | 245 | -1 | 32207 | 8 | 25/2 |
| 22 | 19 | DAVID BENOIT Beat Street (Peak/Concord) | 234 | + 29 | 30310 | 7 | 23/4 |
| 19 | 20 | RICK BRAUN Groove Is in The Heart (Artizen) | 232 | .7 | 20511 | 13 | 17/0 |
| 20 | 21 | HERBIE HANCOCK A Song For You (Possibilities/Vector) | 214 | -23 | 28358 | 20 | 20/0 |
| 23 | 22 | JASON MILES Sexual Healing (Narada Jazz/EMI) | 142 | -7 | 25228 | 15 | 9/0 |
| 26 | 23 | DAVE KOZ Undeniable (Capitol) | 133 | +31 | 18455 | 7 | 12/1 |
| 25 | 24 | ERIC DARIUS Chillin' Out (Narada Jazz/EMI) | 123 | +8 | 9033 | 5 | 10/0 |
| 24 | 25 | GERALD ALBRIGHT We Got The Groove (Peak) | 109 | -9 | 7733 | 21 | 12/0 |
| 27 | 26 | SHILTS Look What's Happened (Artizen) | 94 | 0 | 6639 | 4 | 11/1 |
| 30 | Ð | MARION MEADOWS Dressed To Chill (Heads Up) | 75 | +3 | 3453 | 2 | 8/1 |
| Debut | 28 | OLI SILK Easy Does It (Trippin' 'N' Rhythm) | 73 | +4 | 2440 | 1 | 8/0 |
| 29 | 29 | RICHARD ELLIOT Say It's So (Artizen) | 73 | -1 | 4472 | 3 | 7/0 |
| Debut> | 30 | LIONEL RICHIE Call it Love //siand/10.JMG/ | 70 | +12 | 12243 | 1 | 8/4 |

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



MICHAEL FRANKS Under The Sun (Koch) Total Plays: 61, Total Stations: 5, Adds: 1

EVERETTE HARP Monday Speaks /Sha nachie Total Plays: 49, Total Stations: 5, Adds: 0

Songs ranked by total plays

RUSTICHELU

POWERED BY MOST ADDED

TOTAL

ARTIST TITLE LABELIS

| DAVID BENOTT Best Street (Peak/Concord) | 4 |
|---|-----------------------------|
| LIONEL NICHIE I Call It Love (Island/IDJING) | 4 |
| FOURPLAY My Love's Leavin' (Bluebird/RCA Victor/RMG) | 3 |
| JAZZMASTERS V Free As The Wind (Trippin' W Reythen) | 3 |
| PIECES OF A DREAM Forward Emotion (Heads Up) | 2 |
| KIRK WHALUM Someone To Love (Rendezvous) | 2 |
| GREG ADAMS Faix The Cat (Rips) | 2 |
| The Smooth Jazz add threshold is applied to monitored stations to report adds per their company policy: Songs that reach fo wook in two consecutive airpley weeks. Airpley week is define through Saturday. Adds from all other programmers are still any play lovel. | er plays per d as Sunday |
| | |



| ARTIST TITLE LABEL(S) | INCREAS |
|---|---------|
| RAY PARKER, JR. Mismeloya Beach (Raydio Music Group) | +45 |
| JAZZMASTERS V Free As The Wind (Trippin' 'W' Rhythm) | +43 |
| PETER WHITE What Does It Take (To Win Your Love) (Columb | w/ +41 |
| WAYMAN TISDALE Get Down On It (Rendezvous) | +32 |
| EUGE GROOVE Chillaxin (Narada Jazz/EMI) | +32 |
| DAVE KOZ Undeniable (Capitol) | +31 |
| DAVID BENOIT Beet Street (Peak/Concord) | + 29 |
| MICK COLIONNE Always Thinking Of You (Narada Jazz/EMI) | +18 |
| FOURPLAY My Love's Leavin' (Bluebird/RCA Victor/RMG) | +18 |
| CHRIS STANORING I Can't Help Myself (Trippin' 'N' Rhythm) | +17 |
| | |

MOST PLAYED RECURRENTS

| MANDIN MEADOWS Sundo (Heads Up) NICK BRAUN Shining Star (Artizen) | 133 |
|--|-------|
| NORAH JONES Dan't Know Why (Blue Note/Virgin/EMC) | 134 |
| PAUL NARDCASTLE Serene (Trippin' W' Rhythm) | 136 |
| KINK WHALUM Whip Appeal (Rendezvoes) | 137 |
| EUGE GROOVE Get Ern Gein' (Marada Jazz/EMI) | 141 |
| ICEN NAVANNO You Are Everything (Positive) | 142 |
| BRIAN SIMPSON It's All Good (Rendervous) | 152 |
| RICHARD ELLIGT Mystique (Artizen) | 183 |
| BEYONCE' Wishing On A Star (Sony Urban/Columbia) | 206 |
| ICIM WATERS Steppin' Out /Shenechie/ | 200 |
| IIILS Summer Hights (Baja/TSR) | 234 |
| MICHAEL LINGTON Pacifice (Rendezvous) | 246 |
| NAJEE 2nd 2 None <i>Hoods Up International</i> | 248 |
| 3ND FONCE You Got It //iphar Octave/EMI) | 283 |
| ANTIBLE LABEL(S) | TUTAL |

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

"SOL"

Smooth Jazz Add Date JUIN 24TH

RADIO CONTACT: All That Jazz (702) 453-6995 info@allthatjazzinc.com

myspace.com paolorustichelli www.paolo.org

PAOLO

RR SMOOTH JAZZ TOP 30 INDICATOR

| | | July 21, 2006 | | | | | |
|-------|------|--|-------|-------|-------------------|-------------------|----------------|
| WEEK | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | TOTAL AUDIENCE | WEEKS ON CHART | TOTAL STATIONS |
| 1 | 0 | WAYMAN TISDALE Get Down On It (Rendezvous) | 261 | +8 | 645 | 14 | 15/0 |
| 3 | | MINDI ABAIR True Blue (GRP/VMG) | 227 | +7 | 466 | 13 | 13/1 |
| 4 | 8 | EUGE GROOVE Chillaxin (Narada Jazz/EMI) | 223 | +4 | 455 | 14 | 15/0 |
| 2 | 4 | PHILIPPE SAISSE TRIO Do It Again (Rendezvoes) | 218 | -2 | 537 | 18 | 14/0 |
| 5 | 0 | PETER WHITE What Does It Take (Te Win Your Love) (Columbia) | 212 | | 490 | 7 | 12/1 |
| 6 | 6 | RAY PARKER, JR. Mismaloya Beach (Raydio Music Group) | 189 | -2 | 405 | 20 | 15/0 |
| 8 | • | DAVID BENOIT Beat Street (Peak/Concord) | 183 | +3 | 410 | 7 | 13/0 |
| 7 | 6 | BRIAN SIMPSON Saturday Cool (Rendezvous) | 182 | +1 | 344 | | 12/0 |
| 9 | 9 | CHRIS STANDRING I Can't Help Myself (Trippin' 'N' Rhythm) | 178 | +1 | 368 | 21 | 14/0 |
| 11 | 1 | NICK COLIONNE Always Thinking Of You (Narada Jazz/EMI) | 164 | 0 | 347 | 26 | 13/0 |
| 10 | 11 | RAMSEY LEWIS Dh Happy Day (Narada Jazz/EMI) | 162 | -13 | 345 | 18 | 10/0 |
| 12 | 12 | BRIAN CULBERTSON Lat's Get Started (GRP/VMG) | 157 | +2 | 333 | 26 | 11/0 |
| 14 | 13 | EVERETTE HARP Monday Speaks (Shanachie) | 154 | +11 | 376 | 8 | 12/0 |
| 13 | 1 | PIECES OF A DREAM Forward Emotion (Heads Up) | 154 | +3 | 457 | 11 | 12/0 |
| 16 | 15 | JAZZMASTERS V Free As The Wind (Trippin' 'N' Rhythm) | 152 | +14 | 282 | 2 | 13/1 |
| 18 | 16 | MARION MEADOWS Dressed To Chill (Heads Up) | 144 | +7 | 298 | | 11/0 |
| 17 | Ð | CORINNE BAILEY RAE Put Your Records. Dn (Capitol) | 144 | +7 | 314 | 10 | 9/0 |
| 23 | 18 | FOURPLAY f/M. MCDONALD My Love's Leavin' (Bluebird/RCA Victor/RMG) | 141 | +26 | 361 | 2 | 13/3 |
| 19 | 19 | RICK BRAUN Groove Is In The Heart (Artizen) | 131 | | 233 | 15 | 11/0 |
| 20 | 20 | SHILTS Look What's Happened (Artizen) | 129 | +5 | 249 | 9 | 11/0 |
| 21 | 1 | STEVE OLIVER Good To Go (Koch) | 124 | +3 | 256 | 17 | 5/0 |
| 27 | 22 | ERIC DARIUS Chillin' Out (Narada Jazz/EMI) | 115 | +17 | 239 | 4 | 8/1 |
| 24 | 23 | MATT MARSHAK Summerfunk (Nuance) | 111 | +3 | 257 | 5 | 7/0 |
| 25 | • | ANDRE DELANO Why Not (7th Note) | 188 | +4 | 231 | 4 | 7/0 |
| 22 | 25 | BLACK GOLD MASSIVE Let It Flow (Major Menace) | 184 | -13 | 252 | 5 | 8/0 |
| 26 | 26 | OLI SILK Easy Does It (Trippin' W' Rhythm) | 181 | -1 | 294 | 5 | 5/0 |
| 30 | | MICHAEL FRANKS Under The Sun /Koch/ | 96 | +12 | 219 | 2 | 9/1 |
| 29 | 28 | PAMELA WILLIAMS Pesitive Vibe (Shanachie) | 91 | -3 | 286 | 18 | 8/8 |
| | 29 | JONATNAN BUTLER Mandala Bay (Rendezvous) | 82 | +20 | 185 | 1 | 9/2 |
| rent> | 30 | BOBBY LYLE Passion Drive /Heads Up/ | 81 | +18 | 212 | 1 | 8/1 |

| - | and the second | |
|------|---|-------|
| | MOST ADDED* | _ |
| | | |
| OHE/ | ARTIST TITLE LABEL(S) | ADDS |
| | J. THOMPSON Tale Of Tiernan (AMH) | 4 |
| | FOUNPLAY My Love's Leavin' (Bluebird/RCA Victor/RMG) | 3 |
| | JONATHAN BUTLER Mandela Bay (Rendezvous) | 2 |
| | ROB WHITE A House Is Not A Home (Orphaes) | 2 |
| | KUNK WHALUM Someone To Love (Randezvous) | 2 |
| | DAVE KOZ Undeniable (Capitol | 2 |
| | GREGG KARNKAS Girl in The Red Dress (Trippin' 'N' Rhythm) | 2 |
| | MARK CASSARA Je Vous Aime (Phombus) | 2 |
| | MICHAEL HAGGINS Davbrack (Custe) | 2 |
| | CABO FRIO Tough Enough (Kezia) | 2 |
| | RIPPINGTONS Bingo Jingo (Peak) | - |
| | | 4 |
| | MOST | - |
| | 10031 | |
| | INCREASED PLAYS | DTAL |
| | ARTIST TITLE LABELISI | LAY |
| | J. THOMPSON Tale Of Tiernan (AMH) | + 39 |
| | NILS Georgy Porgy (Baja/TSR) | +33 |
| | MICHAEL HAGGINS Daybreak (Cuate) | |
| | | +29 |
| | ROB WHITE A House Is Not A Home (Orpheus) | +27 |
| | FOURPLAY_ My Love's Leavin' (Bluebird/RCA Victor/RMG) | +26 |
| - 1 | KIRK WHALUM Someone To Love (Rendervous) | +23 |
| | JAMIE WILLIAMS 2 Cool (JamieWilliamsMusic.com) | +21 |
| _ 1 | JONATHAN BUTLER Mandela Bay (Rendervous) | +20 |
| | CABO FINO Tough Enough (Keza) | +20 |
| _ | MOST | |
| - 1 | PLAYED RECURRENTS | - |
| - 1 | FLATED AECOANEIVIS | |
| - 1 | ARTIST TITLE LABELISI | TOTAL |
| - 1 | GERALD ALDINGHT We Got The Groove (Peak) | 134 |
| - 1 | N. NANCOCK UC. AGUILERA & Song For You (Possibilities/Vector) | 100 |
| - 1 | ALTHEA REHE In The Moment (Alliant) | 17 |
| | PAUL BROWN Windight (GRYVING) | iii i |
| - 1 | NAJEE 2nd 2 None Monds Up International | 65 |
| - 1 | MICHAEL LINGTON Pacifics (Rendervous) | |
| - 1 | KINK WHALUM Whip Appeal (Plendervous) | - |
| | KINI WATERS Steppin' Out (Shenachin) | |
| - 1 | PANIL TAYLOR East Bay Bounce (Post) | |
| - 1 | MLS Summer Hights Baje/TSN | 38 |
| | | 37 |
| - 1 | | 33 |
| | JONATINAN BUTLER File (Renderveus) | 25 |
| 1 | EUGE GNOUVE Got Em Goin' Alarado JazzEMU | 23 |
| | CINES BOTTI (LILL SCOTT Good Marning Heartache /Calumbia/ | 21 |
| | INCHAND ELLIGT Mystique (Artisen) | 28 |
| | MANDON MEADOWS Sunda (Visada Up/ | 18 |
| | RAUL MIDDE If You're Genne Laove (Manhottae/EMC) | 18 |
| | BAVE KBZ Love Changes Everything /Capital | 16 |
| | | |

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19 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15. © 2006 Radio & Records

| | REPORTER. | | WGRV/Mollecarae, FL Bill: C.J. Sampson PDMID: Randy Second | WLOQ/Griande, FL* FB/ID: Brien Hargen | SCOF/Ban Francisco, CA* Portill: finit James In Anti- | KW./Z/Beetle, WA* FR: Carel Handley WE Stante Res |
|---|---|--|--|--|--|---|
| Stations | and their adds listed sipkab | etically by market | 17 R08 INHTE 17 & THOMPSON 16 CARD RND 16 DAVID DAVIS | | | GPEGG KAPUKAS |
| UZZ/Adiania, GA* | WVWV/Detroit, MI* | RPVU/Hunden, TX | 16 PACLO REFERENCELLI | | 1 | |
| WHILE DOUD Goals | Oli/9: Tem Stocker Oli: Sandy Karesh 11 David Uktort | PE: Wayne Tamer 11 Mars Gazar 10 Style Gyna 6 FOURSLAY VIRCHAEL MCDOMALD | 16 DAVID WELLS 16 DOMAD HARVISON 16 SKIP MARTIN 19 BOLVEL HAGANS | W112/Philadelphia, PA* PE Hone Tout | KSFG/Gento Fo, IMI Photo: Soul Broom | WEJT/Compo., FL * PD: Reas Most MD: Eatly Carte In Ally |
| /Shi/Golianers, 60° Mili: Los Lanis | | 6 MRDI ABAR 7 RDB WHITE 7 MICHAEL FRAMES 6 JOBATHER BUTLER | 96 JOBATHAB BUTLER 16 GREGE KARUKAS 16 BILTON FELDER 15 FERRY JOB M | 1 SHETS 1 FOUNDLAY SUBCINEL MCDOBALD | Carry of K | - |
| a concentration | WZJZ/FL. Myors, FL.* FB: Joo Tunar Mit Rent Rudman | S ERIC DARIUS | 14 CRIMINE COLPHIN 14 BULLY SHEEDS 14 MIGHIE CASSARA 54 LARRY ANTONIO | KYBT/Phoneix, AZ* | KJZY/Rento Ross. CA* P8: Borden Zul | |
| IVSU/Girmingham, AL INVE: Andy Particle 1 add interest 1 add interest | No Adda | WV SZ Andianapolis, M* MAPO: Carl Prys To Ant. | 14 Big Piet and Court SMBON | PD: Develop Altered APD:000: Angle Hands DAVE NO2 United Salarson | OAVO BEROT OAVO BEROT | KUIYT/Tomostie, CA Bit: Bit Bourgi APD: Jossie Wester to Add |
| 1 KANK MANALUSE 1 JACK PRIVEN, SKI HKER MANARAD 1 JER CHAPRE | | | WUXE/Maami, FL.* PE: Ann Uniting Mit: A Winters | FOURPEAY SMICHNEL MEDOUALD | BARK Smooth Jacz/Extension FileBill: Joseph Barks | |
| WWW/Chicago, IL* M/PD: Derres Davis | WB02/FL. Walton Deach, FL. FD: Hart Carter BD: Man Conter BD: Ban Conterts | KJL Liffeffersen City, MO Pijvill: Opr Tenner 4 Aufterster | LODIEL PROME JAZZMANETERIS V | KLSZ/Pertland, OR* 666/90: Tony Calus APPARD: Man Lamon APPARD: Man Lamon | 14 BOBYLENE 14 J. THOMPSON 13 MICHAEL HIGGINS | W.J2W/Washington, DC* |
| ID: Rust G'Doll David Benort Jazzmasters v | FOURPLAY PRICINEL INCOMILD GREG ADMES & THOMPSON | 3 WHAT CASSARA | W J21/Millimaniana, WI* PB: Shan Adampan MB: Kanay Magangan | ACCOUNTERS V | Janes Radio Hetworks/Satellite" | FD: Corl Anderson MD: Rease Defray FOURPLAY SUBCOMEL MCDOWLD |
| WWV/Cleveland, OH* | | KOAS/Las Vegas, NV* PB: Bemanthe Passani Ve Ass | No Asia | KJ25/Rome, KV* Plattic: Robert Deem To Anti- | IIII: Laurie Cola 2: Grije Addes 1: Johannas Burtuan | |
| NUTE Dennis Mindele 1 LIQUEL NICHE | WS.Mi/Harrisburg, PA* BH: Ten Denne Philli: Fuel Socia Table: | | | | | POWERED BY |
| NJZA/Colombus, CH* CAIP: SH Harmes | | California Read, Ad. | KRYW/Madaste, CA* GMMD: Dung Walf FE. James Bryan Little: Note | ESEA/Contrastes, CA- | - Meric Choice Smooth Jam/ Schellin After Ult Minuty In An | MEDIABASE |
| | | 4 MLS 4 CABO INIC 2 GLEMI JONES | MICHAEL PRANTS | PECES OF A DILAN | | "Monitored Reporters |
| DAl-Balles, TX* • | WGTD-Nertland, CT Phillip Stream States | Killing an America, CA | WGCB/New York, NY* | ISIZIVEnit Labo City, UT* | String for Cale Balance | 51 Total Reporters |
| E Charley Connelly FUELD: Work Station COMME MALEY MAL 1 PRCS OF A DRAM | e a tricalface | GENTE: Tany Under M: Visco Vp AZMANTERE V | Mill: Carolyn Bodaarddi Yr Ann | 2 LIGHEL MICHEL MOLO RUSTICHELLI | PB: States Balances | 19 Total Indicator |
| | KHLIZAleusten, TX* | - | | ISFNICE Diese, CA* | 3 LIGHE RICHE | Did Hot Report, Playlist Presen (4): |
| JCD/Genver, CC* MIR: Minheel Pieder citit Minheel critic Annual critic Annual | FE: Manino Tudi AFGATE: Crug Stangan Bulk secore David secore | ATTWIA.co Angelos, CA* PE: Paul Buildenin APUNIE: Staplanto Mantello To Ann | WHOW/Martialle, WA PB: Houto "Bao Masses" Andreasta retten warte | Offe allen Terrenti AFE: A. Windowskieser, Mit facts Colo Widen | 100 Webserford Fainting Films: Carbon Gain Rolling: Habits McColler, D HAPPentons | DBE Jam Veest Bland Satellie KCO2/Boringfald, MO WEAABaltenaone, MD WAABaltenaoners, AL |

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ROCK FORMATS



STEVEN STRICK

Discovering New Music

Where the audience finds it now

he world has changed. How many times have we all said that when talking about the state of the radio business and the rock formats? The business model for everything we do is different, from executing station promotions to programming to label promotion to music scheduling.

Rock radio has, for a long time, been the place fans discover new music. Unfortunately, that is not the case anymore. They may still be listening to Rock radio, but they are finding and obtaining new music elsewhere.

The question is: Can Rock radio ignore this trend and survive? If a station prides itself on playing new music, where can the PD find the next trends in music and recapture the magic that radio used to have?

Nontraditional Outlets

The fastest-growing bands are coming

out of the indie scene. They are not being discovered on commercial radio, but in places like the Internet, nontraditional radio outlets (including satellite, college stations and NPR) and magazine articles or through word of mouth.



Andy Allen

This audience is usually college-aged or above, technologically savvy, online, connected and networked. The biggest sources for new music for this crowd are blogs like Pitchfork and community sites like MySpace and Pure Volume.

Andy Allen, President of the Alternative Distribution Alliance, says that artists are selling records based on exposure at these nontraditional outlets before they ever get played on the radio.

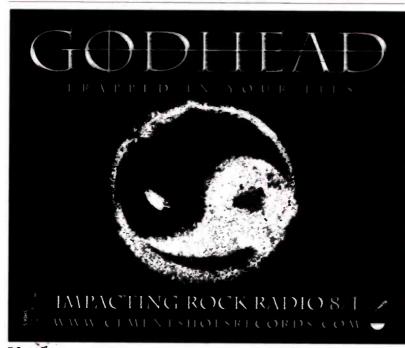
Allen's company is one of the leading distributors of independent music in the U.S. Recent ADA-distributed success stories include Bloc Party, Calexico, Iron & Wine, New Pornographers, Nada Surf and The Shins. It is headquartered in New York City and has 16 branch offices nationwide.

Since 1993 the company has distributed a number of gold and platinum projects, including Nirvana, the Warped Tour compilation, Everlast, Sixpence None The Richer, Squirrel Nut Zippers, Postal Service, Vengaboys, O.A.R., Paul Oakenfold and Liz Phair.

In addition to servicing the indie sector, the ADA handles select major-label projects from Warner Music Group, which, along with Restless, Sub Pop, Beggars Banquet and Mute, founded the company.

No Interest

Allen says, "It could be that the indie music community has determined that commercial radio is just not interested in playing their records and doesn't put a



great deal of effort into trying to get to these artists early. Commercial radio exposure for the indie music community has been rare for the past couple of years.

"Two artists who emerged from the indie scene and made it on to commercial radio recently are Postal Service and Death Cab For Cutie. Those are exceptions though. Most of the projects that we are involved with are selling 200,000-300,000 records before anyone plays them on the air.

"MySpace and Pure Volume are very interesting. They are a mix of signed and unsigned bands. The two sites are so huge that they're interesting measurement devices in terms of active listeners

"They actually build their charts based on streams. The most played record there is the most played record. In some cases, when you check on the top 10 records, it can be 400,000-500,000 streams.

"Those two websites are the most visible and most talked about, but there are probably 10 or 12 other sites, some regional, some more genre-centered, that can be excellent indicators of what is happening pre-release and, sometimes, post-release when it comes to these unknown bands."

A Lot Of History

Some of the old guard of label vets are still around, but not at the big labels. Many have taken positions at small indie labels. Their goals match the ADA's: to find good music and get it exposed.

Allen's experience before coming to the ADA 13 years ago serves him well. He started with RCA as a sales guy and then did promotions. He moved to Island when it was an independent, but a major independent.

"Commercial radio exposure for the indie music community has been rare for the past couple of years."

"When I got there, Robert Palmer's 'Addicted to Love' had just been launched," Allen says. "I'd been invited by Bob Catania to join his small radio team to do the next record from a band called U2. That record was The Joshua Tree.

"It was a wonderful place to start in terms of being in an independent label. We got into one great project after another for about 10 years.

"Island operated a number of smaller labels that catered to a specialized audience. Mango and 4th & Broadway are two examples of that. We were promoting Melissa Etheridge, Robert Palmer, the Traffic catalog and Bob Marley at the same time.

"After 10 years at Island I had the opportunity to move over to the ADA, which at that time was just a concept to

"You need to think about things other than traditional radio airplay and video play and the other old triggers of sales, because you're going to miss something pretty significant."

create a distributor for independent mu-

sic that was co-owned by independent labels and the Warner Music Group. It was intriguing to me."

Success Stories

Indie labels are discovering bands, and this hasn't gone unnoticed by the major labels. Partnerships have been formed between indies and majors on many projects.

Death Cab For Cutie is a good example of this. Barsuk, a small indie label in Seattle, put the record out. It partnered up with Atlantic to help promote the album, and the next Death Cab record will come out on Atlantic.

Great for the band, great for the indie and certainly a big head start for the major label in terms of forward momentum.

"Our core group of labels [Sub Pop, Matador, Beggars Banquet, Touch & Go] have been with us for a very long time," says Allen. "Their long-term efforts in artist development have paid off at the same time that consumer interest in independent music is at an alltime high.

"The best illustration of that is the Garden State soundtrack. It's an indie film that didn't do that well initially, but it had long legs and ultimately did good business. The soundtrack is made up of almost all independent artists, many of whom we distribute. It really ignited the sales of bands like The Shins, Iron & Wine and several others.

"Combining consumer interest in independent music with more widespread distribution of these titles means that instead of selling 30,000 records, you're selling 300,000 or 500,000 or 700,000 records.

"In a record economy that's declining, selling that many records is pretty significant.

Allen says that although CD sales still make up the bulk of music buying, digital music sales are on the rise. So much so that digital now constitutes about 25% of the ADA's total sales. These are actual full-album downloads, not including activity on tracks, ringtones, kiosk sales, streaming and other formats.

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RR ROCK TOP 30

| | | July 21, 200 | 1 4 | | | | | r. | | | POWER | |
|--|------------------------------------|--|--|--|----------------------------|---|----------------------|--|--|---|--|-----------|
| LAST | THIS | ARTIST TITLE LABEL(S) | | | TOTAL | PLAYS | TOTAL | WEEKS ON TO CHART | OTAL STATIONS/ ADDS | 5. | MEDIA | BA |
| 1 | 0 | RED HOT CHILI PEPPERS DA | ni California <i>(Warner Br</i> | ne l | 606 | +20 | (00) 37377 | 15 | 26/0 | | | |
| 2 | 0 | THREE DAYS GRACE Animal | | | 469 | +20 | 26393 | 15 | 25/0 | MOST A | DDED | |
| 3 | 3 | BUCKCHERRY Crazy Bitch (Eleven Seven/Lava) | | | 448 | -2 | 19251 | 20 | 24/0 | ARTIST TITLE LABELIS) | | |
| 5 | 4 | TOOL Vicarious (Volcano/Zom | ba Label Group) | | 391 | -3 | 18528 | 13 | 25/1 | AUDIOSLAVE Original Fire /Epic/Inte | rscope/ | |
| 4 | 5 | GODSMACK Speak (Universa | Republic/ | | 370 | -52 | 15672 | .23 | 25/0 | NICKELBACK Rockstar (Roadranner | (IDJMG) | |
| 9 | 6 | STONE SOUR Through Glass | (Roadrunner/IDJMG) | | 329 | +53 | 13574 | 7 | 20/0 | DISTURBED Land Of Confusion (Rep GODSMACK Shine Down (Universal | | |
| 7 | 0 | WOLFMOTHER Woman (Mod | ular/Interscope) | | 328 | +5 | 14859 | 16 | 22/0 | | | |
| 6 | 8 | SHINEDOWN I Dare You (Atla | witic) | | 316 | -17 | 15495 | 26 | 19/0 | The Rock add threshold is applied to me adds per their company policy: Songs th | | |
| 8 | 9 | BREAKING BENJAMIN The | | d) | 296 | +12 | 13937 | 6 | 21/1 | one sirplay weak. An airplay weak is d | lefined as Sunday through | Satur |
| 11 | 0 | HINDER Lips Of An Angel (Uni | | | 267 | +35 | 10219 | 11 | 15/0 | Adds from all other programmers are st | an accelered of sull head to | vel. |
| 12 | 0 | KORN Coming Undone (Virgin) | | | 241 | +15 | 12207 | 18 | 14/0 | | | |
| 10 13 | 12 13 | SEETHER The Gift (Wind-Up) | 4401 | | 240 | -1 | 10315 | 19 | 17/0 | | C | |
| 15 | 0 | PEARL JAM Life Wasted (J/Ri TOM PETTY Saving Grace (A) | | | 225 | +14 | 14434 | | 16/0 | MOS | | _ |
| ebuc | Ð | AUDIOSLAVE Original Fire (Ep | | | 205 197 | +29 +197 | 15679 | 4 | 14/1 | INCREASE | J PLAYS | TO |
| 18 | Ğ | GODSMACK Shine Down (Uni | | | 140 | +137 | 14766 4775 | 1 | 18/10 12/3 | ARTIST TITLE LABEL(S) | | INCA |
| 17 | 17 | PEARL JAM World Wide Suici | | | 122 | -14 | 6138 | 9 19 | 12/3 | AUDIOSLAVE Original Fire (Epic/Intel INCKELBACK Rockstar (Roadraman | | + |
| 19 | 18 | BLACK STONE CHERRY Long | | (MG) | 120 | +20 | 7783 | 8 | 10/0 | STONE SOUR Through Glass (Road | | • |
| 16 | 19 | NICKELBACK Savin' Me (Roa | | | 115 | -61 | 3433 | 18 | 13/0 | HINDER Lips Of An Angel (Universal) | Republic/ | |
| 23 | 20 | DISTURBED Land Of Confusio | | | 109 | +29 | 3740 | 3 | 12/4 | GODSMACK Shine Down (Universal SHINEDOWN Herces (Atlantic) | Republic/ | |
| buc | 2 | NICKELBACK Rockstar (Road | | | 107 | +61 | 4150 | 1 | 13/5 | TOM PETTY Saving Grace (American | Warner Bros./ | |
| 27 | 22 | SHINEDOWN Heroes (Atlantic | 7 | | 103 | +34 | 4422 | 3 | 11/1 | DISTURBED Land Of Confusion (Rep | vise/ | |
| 20 | 23 | RACONTEURS Steady, As She | Goes (Third Man/V2) | | 96 | +4 | 7836 | 9 | 8/0 | RED HOT CHILI PEPPERS Dani Calif REACK STORE CHERRY Long Ton | | • |
| 25 | 23 | AFI Miss Murder (Tiny Evil/Inte | rscope/ | | 77 | +5 | 7165 | 4 | 5/0 | BLACK STONE CHENRY Lonely Trai | n (noðarunner/illjimg) | • |
| 26 | 25 | RED HOT CHILI PEPPERS Te | I Me Baby <i>(Warner Bros.</i> | 1 | 71 | +2 | 2970 | 3 | 5/0 | | | |
| 22 | 26 | ROB ZOMBIE American Witch | (Geffen/Interscope) | | 58 | -24 | 2000 | 10 | 8/0 | | | |
| 24 | 27 | THEORY OF A DEADMAN Sa | nta Monica <i>(Roadrunner)</i> | IDJMG) | 55 | -22 | 1459 | 14 | 5/0 | | | |
| 29 | 28 | 10 YEARS Through The Iris /U | niversal Republic) | | 49 | -9 | 1000 | 16 | 7/0 | MO. | с <i>т</i> | |
| ibuc | 29 | LOSTPROPHETS Rooftops /C | olumbia) | | 45 | +13 | 1998 | 1 | 3/0 | PLAYED REC | | ł |
| igned an | AQH nu | ek increases in total plays. Total Aud nber. Average Quarter Hour Person NEW & ACTIVI ide Df You (Islend/QJ/MG) | is used herein with permis | AVENGED SEVEN Total Plays: 33, Tot | (© 2006, A FOLD Seize 1 | rbitron Inc.).(| © 2006 Radio | part on each & Records | n station is | MCKELBACK Animals (Roadrunner/II SMMEDOWNI Save Me (Atlantic) 10 YEARS Wastaland (Universal Repu MUDVAYIBE Fall Into Steep (Epic) DISTURDED Just Step (Reprise) | dilic/ | 1 |
| | | al Stations: 6, Adds: 1 | | | | | | | - 1 | FOO FIGHTERS Best Of You (RCAR) STAIND Right Here (Fije/Atlantic) | WG/ | 1 |
| | | ible (Columbia) al Stations: 4, Adds: 1 | | FLYLEAF Fully Alive Total Plays: 33, Tet | | | | | | Songs ranked by Station playlists for all R&R | | abie |
| ÷ | | | Seage ranke | l by total plays | _ | | | | | on the web at www.rad | | |
| | | REPORTER | 5 | WINCAL | | | lations CA | | Previdence, M | · USSS/San Antonio, TX* | WMZK/Wanten W | |
| 8 | toticas | and their adds listed siphed | | All a state | | KCLB/Palm | | | 1 | * IOSS/Gen Anionie, TX* | 10 Svietcovn 17 PoutPaule Met 9 ANIZO BINENOLD 2 AN | |
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| - | orquie, IM | WTO Conting Green, KY | WHENS/Cleveland, OH* * Branne * Branne Branne Distance Distance | WCIRvillancheste Piterano Piterano Piterano Piterano | r, MH | WHINR/Public Constants of Constants of Constants of Constants of Constants of Constants of Constants | udolphia, PA* ee | WB88A | Raieigh, NC* | N202/Sen Luis Obiapo, CA Pi da luis Man | KB25/Wichita Falls, R City tate That fee which the the City of the second P constants P constants P constants | TX |
| | ençus, IM uni, PA* | I' WFTO-Boarding Grown, KY Story as the the Post of the story of the story of the Story of the story of the Story of the story of the WROK/Canton, OH* WROK/Canton, OH* | 6 BEAUSE ENJOIR | PE Am anno | | Contrast of the second | - | 470 Jay Bala 470 J Tay 4 AUDOL NOALD TOD | di Internida CA* | KZOZZKam Luis Obinpe, CA R united R uni | III Chain Talainn 178 Lie Agus 276415 Anna Talain 8 Caistra Anna 2 Michel Machine | тх |
| Curring County C | wa, PA* aga, AK | WROK/Canion, OH* | BARACE ENJame BARACE ENJANCE BARACE ENJANCE BARACE ENJANCE | Pe das nom Per lang Namer 21 AUDELINE 2 NORLINE KZZE Altantianet, Of | | KDK8/Phoen | ia, AZ* | KCAL/R ADDEL NOX | Att Att Att Att Att Att Att Att Att Att | No and free Notes and NTUC/Strevesport, LA* Notes and Notes an | ED Chris Vallen Till La Apen effektiv van twe 8 DISTURBEC 2 WORELBACK 9 CONSTANT | Y |
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RR ACTIVE ROCK TOP 50

| LACT | THE | July 21, 2006 | | | | | |
|--------------|------------|---|------------|-----------|----------------|-------------------|----------------|
| LAST WEEK | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | WEEKS ON CHART | TOTAL STATIONS |
| 1 | 0 | THREE DAYS GRACE Animal I Have Become (Jive/Zomba Label Group) | 1737 | +52 | 77092 | 15 | 55/0 |
| 2 | 2 | TOOL Vicarious (Volcano/Zomba Label Group) | 1491 | -87 | 64717 | 13 | 55/0 |
| 4 | 3 | KORN Coming Undone (Virgin) | 1439 | -11 | 61958 | 24 | 54/0 |
| 3 | 4 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 1375 | -92 | 59503 | 15 | 55/0 |
| 6 | 6 | HINDER Lips Of An Angel (Universal Republic) | 1288 | +59 | 47512 | 15 | 54/2 |
| 8 | 6 | STONE SOUR Through Glass (Roadrunner/IDJMG) | 1220 | +78 | 45496 | 8 | 55/0 |
| 7 | 0 | BREAKING BENJAMIN The Diary Of Jane (Hollywood) | 1205 | +32 | 44835 | 8 | 54/0 |
| 5 | 8 | BUCKCHERRY Crazy Bitch (Eleven Seven/Lava) | 1158 | -124 | 48497 | 23 | 52/0 |
| 9 | 9 | WOLFMOTHER Woman (Modular/Interscope) | 924 | -27 | 37716 | 18 | 48/0 |
| 12 | Ð | GODSMACK Shine Down (Universal Republic) | 834 | + 58 | 34043 | 5 | 48/0 |
| 11 | 11 | ROB ZOMBIE American Witch (Geffen/Interscope) | 778 | -5 | 29721 | 16 | 44/0 |
| 10 | 12 | GODSMACK Speak (Universal Republic) | 762 | -89 | 33666 | 23 | 52/0 |
| 21 | B | DISTURBED Land Of Confusion (Reprise) | 697 | +180 | 27449 | 4 | 45/3 |
| 13 | 14 15 | SEETHER The Gift (Wind-Up) | 686 | -69 | 21793 | 23 | 47/0 |
| 18 | - | AFI Miss Murder (Tiny Evil(Interscope) | 653 | +80 | 26081 | 11 | 32/0 |
| 14 | - 16 17 | MUDVAYNE Fall Into Sleep (Epic) | 632 | -18 | 26678 | 29 | 41/0 |
| 16 | 18 | PEARL JAM Life Wasted (J/RMG) | 628 | -66 | 22844 | 8 | 43/0 |
| 19 | Ð | BLACK STONE CHERRY Lonely Train (Roadrunner/IDJMG) | 613 | -4 | 16944 | 12 | 45/1 |
| Debut | 20 | 30 SECONDS TO MARS The Kill (Immortal/Virgin) | 583 | +34 | 17879 | 19 | 36/1 |
| 17 | 21 | AUDIOSLAVE Original Fire (Epic/Interscope) | 559 | +559 | 33510 | 1 | 48/33 |
| 20 | 22 | BLUE OCTOBER Hate Me (Universal Motown) ATREYU Ex's And Oh's (Victory) | 559 | -34 | 18063 | 17 | 25/0 |
| 23 | 23 | LOSTPROPHETS Roottops (Columbie) | 525 | -19 | 16181 | 20 | 36/0 |
| 25 | 23 | EIGHTEEN VISIONS Victim (<i>Trusthill/Epic</i>) | 514 | +25 | 11044 | 9 | 40/2 |
| 24 | 25 | TRAPT Disconnected (Dut Of Touch) (Warner Bros.) | 455 428 | +66 -8 | 10207 | 7 | 37/1 |
| 26 | 26 | CROSSFADE Invincible (Columbia) | 419 | +74 | 17370 10423 | 10 3 | 31/0 37/5 |
| 29 | 2 | SHINEDOWN Heroes (Atlantic) | 404 | +106 | 16724 | 4 | 41/8 |
| 22 | 28 | 10 YEARS Through The Iris (Universal Republic) | 368 | -130 | 11203 | 20 | 38/0 |
| 28 | 29 | FLYLEAF Fully Alive (Octone/RCA/RMG) | 363 | +59 | 8092 | 6 | 29/2 |
| 31 | 30 | STAIND King Of All Excuses (Flip/Atlantic) | 334 | +46 | 10692 | 4 | 25/4 |
| 27 | 31 | RACONTEURS Steady, As She Goes (Third Man/V2) | 314 | +7 | 13353 | 10 | 24/0 |
| 34 | 32 | BULLET FOR MY VALENTINE Tears Don't Fall (Trustkill/Jive/Zomba Label Group) | 284 | +47 | 8224 | 8 | 30/5 |
| 35 | 33 | THOUSAND FOOT KRUTCH Absolute (EMI Music Reactive/Tooth & Nail) | 264 | +28 | 6943 | 7 | 21/0 |
| 30 | 34 | HOOBASTANK Inside Of You (Island/IDJMG) | 240 | -55 | 8161 | 13 | 19/0 |
| 39 | 35 | AVENGED SEVENFOLD Seize The Day (Warner Bros.) | 230 | +48 | 8217 | 2 | 29/4 |
| 37 | 36 | DANKO JONES First Date (Razor & Tie) | 223 | +8 | 6532 | 13 | 20/0 |
| 36 | 37 | SYSTEM OF A DOWN Kill Rock 'N Roll (American/Columbia) | 212 | 4 | 7052 | 6 | 14/0 |
| 38 | 38 | NONPOINT Alive And Kicking (Bieler Bros.) | 210 | -1 | 6785 | 11 | 13/0 |
| 33 | 39 | PEARL JAM World Wide Suicide (J/RMG) | 200 | -38 | 10149 | 19 | 28/0 |
| 41 | 40 | TOOL The Pot (Volcano/Zomba Label Group) | 180 | +39 | 9238 | 7 | 8/2 |
| 42 | 41 | PANIC CHANNEL Why Cry (Capitol) | 151 | +11 | 2527 | 4 | 17/0 |
| Debut | 42 | NICKELBACK Rockstar (Roadrunner/IDJMG) | 146 | +112 | 6787 | 1 | 15/7 |
| 43 | 43 | ANGELS AND AIRWAVES The Adventure (Suretone/Gelfen) | 135 | -3 | 3200 | 7 | 8/0 |
| Debut | 44 | EVANS BLUE Over (Pocket/Hollywood) | 119 | +85 | 4061 | 1 | 18/7 |
| 44 | 45 | LACUNA COIL Our Truth (Century Media) | 119 | -19 | 2909 | 19 | 9/0 |
| 45 | 46 | EGYPT CENTRAL Over And Under (Bialer Bros.) | 114 | -10 | 2296 | 11 | 13/0 |
| 49 | 47 | TAKING BACK SUNDAY MakeDamnSure (Warner Bros.) | 102 | -14 | 2251 | 9 | 6/0 |
| 47 | 48 | THEORY OF A DEADMAN Santa Monica (Roadrunner/ID.JMG) | 102 | -20 | 3303 | 17 | 10/0 |
| 48 | 49 | REBEL MEETS REBEL Get Outta My Life /Big Vin/ | 95 | -22 | 1798 | 18 | 12/0 |
| Debut | 50 | UNDEROATH Writing On The Walls (EMI Music Reactive/Tooth & Nail) | 80 | -4 | 1570 | 1 | 8/1 |

55 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay 55 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are lied 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 Increase Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records.

| POWERED | |
|---|----------------------|
| MOST ADDED | _ |
| ARTIST TITLE LABEL(S) | ADOS |
| AUDIOSLAVE Original Fire (Epic/Interscope) | 33 |
| SHINEDOWN Heroes (Atlantic) | |
| EVANS BLUE Over (Pocket/Hallywood) | 7 |
| NICKELBACK Rockstar (Roadrunner/IDJMG) | 7 |
| CROSSFADE Invincible (Columbia) | 5 |
| BULLET FOR MY VALENTINE Tears (Trusthill/live/Zomba Label Group) | 5 |
| AVENGED SEVENFOLD Seize The Day (Warner Bros.) | 4 |
| STAND King Of All Excuses (Flip/Atlantic) | 4 |
| The Active Rock add threahold is applied to manifered stations not allowe report adds per their company policy. Songs that reach seven plays per w within one singley work. An airplay work is defined as Sandry threagh Satur Adds from all other programmers are still accepted at any play level. | d to colt lay. |
| MOST INCREASED PLAYS | |

| | PLAY |
|--|----------|
| ARTIST TITLE LABEL(S) | INCREASE |
| AUDIOSLAVE Original Fire (Epic/Interscope) | +559 |
| DISTURBED Land Of Confusion (Reprise) | +180 |
| NICKELBACK Rockstar (Roadrunner/IDJMG) | +112 |
| SHINEDOWN Heroes (Atlantic) | +106 |
| EVANS BLUE Over (Pocket/Hollywood) | +85 |
| AFI Miss Murder (Tiny Evil/Interscope) | +80 |
| STONE SOUR Through Glass (Roadrunner/ID.IMG) | +78 |
| CROSSFADE Invincible (Columbia) | +74 |
| EIGNTEEN VISIONS Victim (Trustkill/Epic) | +66 |
| | |

MOST PLAYED RECURRENTS

| 1 | ARTIST TITLE LABEL(S) | PLAYS |
|---|---|-------|
| | 10 YEARS Wasteland (Universal Republic) | 515 |
| | DISTURBED Just Stop (Reprise) | 483 |
| | EVANS BLUE Cold (But I'm Still Here) (Pocket/Hollywood) | 472 |
| | DISTURBED Stricken (Reprise) | 400 |
| | HINDER Get Stoned (Universal Republic) | 383 |
| | MICKELBACK Animals (Roadrunner/IDJMG) | 379 |
| 1 | SHINEDOWN I Dare You (Atlantic) | 374 |
| | HURT Rapture (Capitol) | 353 |
| 1 | SYSTEM OF A OOWN Hypnotize (American/Columbia) | 350 |
| | KORN Twisted Transistor (Virgin) | 336 |

NEW & ACTIVE

REVELATION THEORY Solfish And Cold (On/E1) Total Plays: 73, Total Stations: 11, Adds: 3 LYNAM Tanis (Change Your Mind) (DRT) Total Plays: 71, Total Stations: 8, Adds: 0 **REVELATION THEORY Slowburn (On/E1)** Total Plays: 64. Total Stations: 6. Adds: 0 LACUNA COIL Enjoy The Silence (Century Media) Total Plays: 51, Total Stations: 6, Adds: 1 BRONX White Guilt (Island/IDJMG) Total Plays: 20, Total Stations: 7, Adds: 3

> Sonas raei ed by total plays

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

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| Artist Title (Label) | TW | LW | Famil. | Burn | M 18-34 | M 18-24 | 25-34 |
|--|------|------|--------|------|------------|------------|-------|
| THREE Animal I Have Become (Jive/Zomba Label Group) | 4.46 | 4.42 | 83% | 18% | 4.32 | 4.50 | 4.85 |
| KORN Carning Undane (Virgin) | 4.34 | 4.22 | 97% | 16% | 4.19 | 4.15 | 4.24 |
| MUDVAYINE Fall Into Sloop (Epic) | 4.22 | 4.28 | 85% | 17% | 4.13 | 4.15 | 4.10 |
| DISTURBED Just Stop (Reprise) | 4.21 | 4.32 | 54% | 15% | 4.14 | 4.36 | 3.80 |
| DISTURBED Land Of Confusion (Reprise) | 4.14 | - | 78% | - | 4.86 | 4.19 | 3.88 |
| STONE SOUR Through Glass (Roadruguer/IDJMG) | 4.14 | 4.87 | 75% | 8% | 3.95 | 4.82 | 3.85 |
| BREAKING BEILJANNI The Diary Of Jane (Holywood) | 4.10 | 4.84 | 78% | 7% | 3.88 | 4.22 | 3.62 |
| TOOL Vicarious /Volcano/Zomba Label Graup/ | 4.86 | 4.82 | 88% | 19% | 4.14 | 4.83 | 4.32 |
| GODSMACK Speak (Aniversal Angentific) | 4.05 | 4.13 | 94% | 22% | 4.01 | 4.85 | 3.53 |
| 30 SECONDS TO MARS The Kil (Immortal/Virgin) | 4.84 | 3.86 | 75% | 12% | 3.94 | 4.13 | 3.86 |
| TRAPT Disconnected (Out Of Teach) /Warner Bres.) | 3.93 | 4.82 | 71% | 11% | 3.04 | 4.84 | 3.52 |
| WINDER Lips Of An Angel (Universal Republic) | 3.92 | 3.83 | 71% | 12% | 3.80 | 3.81 | 3.28 |
| AFI Miss Murder (Tiny Entlinerscope) | 3.91 | 1.57 | 83% | 18% | 3.65 | 1.72 | 3.54 |
| REETHER The Gift (Wind-Up) | 3.85 | 3.86 | 85% | 21% | 3.85 | 3.71 | 3.56 |
| IS YEARS Through The Iris (Universal Appublic) | 3.85 | 1.90 | 74% | 13% | 3.84 | 3.90 | 1.63 |
| COOSMACK Shine Down (Universal Republic) | 3.84 | 3.90 | 71% | 18% | 3.71 | 1.75 | 3.86 |
| ATTREYU Ex's And Oh's /Victory/ | 3.78 | 1.71 | 67% | 14% | 3.62 | 1.75 | 3.42 |
| ILVE OCTOBER Hate Me (Jaivarsal Meteum) | 3.77 | 3.78 | 87% | 28% | 3.46 | 3.58 | 3.27 |
| OSTPROPHETS Realtage (Calambia) | 3.77 | 3.81 | 67% | 13% | 3.48 | 1.57 | 3.18 |
| FLYLEAF Fully Alive (Octone/RCAURING) | 3.67 | - | 58% | 125 | 3.61 | 3.86 | 3.32 |
| BUCKCHERRY Crazy Bitch (Elman Soven/Love) | 3.00 | 3.62 | 98% | 31% | 3.47 | 3.51 | 3.42 |
| NED HOT CHILL REPPERS Dani California /Warner Bres./ | 3.64 | 3.82 | 88% | 42% | 3.63 | 3.72 | 3.48 |
| IOE ZOMBIE American Witch (Geffan/Interscope) | 3.00 | 3.81 | 84% | 25% | 3.58 | 3.58 | 3.58 |
| IOOBASTAIK Inside Of You (Island/ID.IMG) | 3.00 | 3.57 | 72% | 18% | 3.57 | 3.67 | 3.43 |
| LACK STONE CHERRY Lonely Train (Roadrunner/IDJMG) | 3.58 | 3.85 | 58% | 13% | 3.32 | 3.30 | 3.35 |
| LACONTEURS Steedy, As She Goes (Third Man/V2) | 1.30 | 3.46 | - | 24% | 3.15 | 3.00 | 3.39 |
| NOLFMOTHER Woman (Modular/Interscope) | 2.92 | 3.21 | | 38% | 2.87 | 2.79 | 2.96 |
| PEARL JAM World Wide Suicide (J/RMG) | 2.00 | 3.11 | 15% | 39% | 2.17 | 2.89 | 2.83 |

Total sample size is 355 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are fired 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. Rate TheMusic.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.

| | K. IADA | ROCK TOP 3 | 0]- | | e de la componente de l | _ |
|--------|------------|--|----------------|-------|--|-------|
| WEEK | THIS | ARTIST TITLE LABEL(S) | TOTAL PLAYS | PLAYS | WEEKS ON CHART | TOTAL |
| 1 | 1 | NED HOT CHILL PEPPERS Dani California (Warner Bros.) | 532 | -38 | 15 | 13/0 |
| 2 | 2 | RACONTEURS Steady, As She Gees (Third Man/V2) | 505 | | 14 | 16/0 |
| 3 | 3 🔶 | THREE Animal I Have Become (Sony BMG) | 481 | 4 | 15 | 13/0 |
| 4 | | BLUE OCTOBER Hate Me (Universal Motown) | 437 | +14 | 11 | 13/ |
| 7 | 6 | STORE SOUR Through Glass (Roadranner/IDJMG) | 486 | +48 | 5 | 12/0 |
| 5 | 6 | WOLFMOTHER Woman (Modular/Interscope) | 486 | | 17 | 16/0 |
| 6 | 7. | B. TALENT Devil In A (Warner Music Canada) | 387 | -3 | 12 | 12/ |
| 9 | 8 | PEARL JAM Life Wasted (Sany BMG) | 371 | +38 | | 15/0 |
| 8 | Ö | ANGELS_ The Adventure (Suretone/Getten) | 343 | +8 | 13 | |
| 10 | 0. | S. ROBERTS Bridge To (Universal Music Canada) | 325 | +1 | | 15/ |
| 13 | Ő | TOM PETTY Saving Grace (American/Warner Bres.) | 286 | +3 | 3 | 12/1 |
| 12 | 12 | FOO FIGHTERS No Way Back (ACA/RING) | 267 | -33 | 21 | 184 |
| 11 | 13 | SEETNER The Gift /Mind-Up/ | 286 | -44 | 11 | 144 |
| 18 | 13 | AFI Miss Murder (Tiny Evil/Interscope) | 264 | +50 | | |
| 15 | 6 | KEANE Is It Any Wonder Anterscope/ | 255 | +5 | 5 | |
| 24 | 16+ | MICKELBACK Reckster (Roadrunner/EMI Music Canada) | 240 | +78 | 2 | 11/2 |
| 16 | Õ | TOOL Vicarious (Sony BMG) | 240 | +4 | 13 | 150 |
| 14 | 18 | MATT MAYS Time /Senic/Warner Mesic Canada/ | 231 | -27 | 18 | 11/ |
| 19 | 19 | IDLE SOILS Tel Ma Migin Marie Canada EM Marie Canada | 288 | 4 | | 11/ |
| Debut) | 20 | AUDIOSLAVE Original Fire (Sany BMG) | 284 | +264 | 1 | 11/5 |
| 20 | 21 | SNOW PATROL Hands Open (A&Aldinterscope) | 202 | -18 | 18 | 18/8 |
| 22 | - | D. JONES First Date (Aquarius/EMI Music Canada) | 193 | +1 | | 5/0 |
| 21 | 23 | MIXS Devil's Party /Sony BMG/ | 176 | .17 | | 10/0 |
| 17 | 24 | OUR Will The Future Blame Us (Sony BMG Music Canada | /177 | -45 | 14 | 8/0 |
| 23 | 25 | STABLO Flowed Design (EMI Music Canada) | 161 | -5 | 18 | \$/0 |
| 25 | 26 | STAREWELL Blurrier (Independent) | 159 | +4 | 5 | 7/0 |
| 27 | 0. | MOBILE See Right Through Ma (Universal Music Canada) | 148 | +18 | 2 | 7/0 |
| 30 | 28 | TREWS I Can't Say (Burnstead/Sony BMG Music Canada) | | +16 | 2 | 10/2 |
| Debut | 29- | RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.) | 136 | +69 | 1 | 6/4 |
| 28 | 30 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 129 | -9 | 7 | 3/0 |

1.2

26 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are fied 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. I dicates Cancon.

| CPANIng, ALC Mary Val Mary Val Val Val Val Val Val Val Val Val Val | WEZ/Crimmism, Of* PE Nor Paa Martine Martine Martine North Annual North Annual Nort | State Hard Commenting, R.* Hard Commenting | 1004C/Karmes City, MD* 100 Feel Burnard 27 AUGUSTAT | UTIECA university TX OUTE Una Unaversitati 19 ADOSANI 9 UCHEMOX | WILL/Alextrolline, TV* Willie Press Plattic Russ Showsh & Alextron Alextrony DEADERS A. CAST (Chicksonse City, OK* GASTS: Carls Safer GASTS: Carls Safer | All COLO / Supervisor, Mil * Pit: House 1 TODA 1 COLORE B.L.S. ACCEPTOR B.L.S. WICE PORT TO LAST WICE PORT TO LAST WICE PORT TO LAST PIT. BIDI Nontrain COLORED STATUSCIO DISTUR | WWEG Stationer, W Print an and Print an and Print Stationer, WA Print Stationer, WA Prin | POWERED BY MEDIABASE 81 Total Reported |
|--|--|--|--|---|---|--|--|--|
| IVV/Baltimore, MD* : Dave Hill CMD: Rob Hadaman Inte | WAZU Columbus, 0H title time Canace PORD Stant PORD Start NEDGE AH | MONO Commission MONO De for MONO, De for MONO, AN MONO, A | WOW WRICK/Jackson, MS* PE-Jakary Illian WIGHE find Brown 4 MARSIAN | Press Rule Recent Lance WIFFAL and sector the WIFFAL and sector the WIFFAL and sector the Free these Recent Sector Recent S | WCL Concentrations. WW OWAYO | WWW.Rochester, WY* PD: End Anternen APO-WD: Nick Diffect Watch | KISW/Seattle, WA' MARY, Dave Acharan Arti: Rave Castle Science | VIII ARREND SEVERALD 9 VICHERMON WWW//VIEWARAMINA 70 ALDIOLLAN |
| W&Bakersfield, CA* t Some King MID: Durny Spants D. Jungd Mont Autom.ed | I sineptime IOL (J-Colorado Springs, CO* Ott. Rich Hund PP: Ruge Find 1 & ADDOLUME Scotty | WYDW/HIL, MY BE Jay Parks PD Star Sealars ADDIA STRZR/Freeso, CA* ON FO E Collis Allesses ADDIA D The Ray | Instant Instant Jakes society WHTT Atumtaville, AL* Oil: Rup Harder POND: Junio Marden T BLACE TOLINY IN Entrance | COLIEA into Rock, AR* CBI: Some Victory PDAID: John Public APD: Totala Hall 9: ACCOLINE 9: ACCOLINE | WRATARomouth, NJ* DBPD: Cut Cut Article: Resp. Law | KDOTAReno, HV* Ott. Jan NoClan POWE Jan Politikan V Unit of Stor V Unit of Stor | KFRK/Saulie, WA* Old Sushie Nur BD: Nation Action BACK STORE DERIVY | KATS-Yabima, WA |
| CH2/Augusta, CA* I Harby Dires Cash Withouts Autoca, Mit Miceso Director A Miceso Director A Seven Down | Dit: Cris Yee Delay Pito Bana 1 State 1 State | WCBF/Evanoritie, M OK/70: Bite Sanders APRILE Bank Non 9 ADDL AN 9 ANDL AN 10 AN | WAMDLANumlington PONID Ent Romus APD Reast Hilds 1 0 DIOSSING 1 0 DIOSSING | CBE24 Incoln, NE CHI Jin Sawt PE Tin Sawt ACCESA | Coll: Dave Humilian PD: Value Linder PD: Value Linder P: Automation D: ROD Pathon D: R | WRL P-Quard Cities, IA* Olit Durine Piles PG: Dave Levens Into: BB Stage IS AUDIOLIA | XM Souriz/Satelike PD Jan Zollaw Bradi 5 Politika 1 Data Kith Dat Bradi Latel Society | KCTIWW/Waterloo, LA Old POr Michael Comm Bill Comm Michael Comm Michae |
| WWX.Repleton, WI* 40: Bay Bast Addatati Polecom, 41,010 | UNPO Mile Aller 13 AUDITAL | KLAC/EI Paso, TX* Olif'D: Contrary Nation MUSER: Gane Earza 5. Structure: Neony AUDIDLASE | WCCC/Hartland, CT* PD: Michael Peace Affaith: Mina Servity 19 ADDOLAN 19 ADDOLAN | 7 Discussed 3 Instituti viscosi WICZZA.cscington, ICY* Ott. Robert Labory PD. Fab | GNR David transf PD: David transf ND: David transm 1: AUCORNAL 9: HILLER KUCK, Minnessendig, MMI 1 | KUPD Phoenix, A2* PSND Larg McFastie Status / TOD, artist | Music Chaice Rock/Satellite PD: Justin Proger BD: Gary Extensio To Just | KORD/Tri-Chins, WA PSWE Sault Saule 18 ALDOLAI |
| (Johnhome, TX Jamme Canavae MDD Frank Pain Declared John Ch Heath | WEDG/Bullaio, NY* Prime: fot Jun * sourcount sourcount | WHIF (Datroit, MI* CHI, FD: Doug Potot Affects: Anna Parametan Constantia B ACK UNEX SOLETY BALLET FOR MY WALLETTINE | WQXAHamisburg, PA* NC: Riser 1 R HOGAR 1 ALDOGAR 1 ALDOGAR | IZZCDA.uvelan.OK PC.our.Collar. ARC.our.Collar. B. ALCOLAR P. Ostruell B. MCR.BAC. B. Coll. BAC. | Mitis s we animales Post of the start Parc Animali Undersam Autobury | WYSP/Philadelphia, PA* POAPC 67 Extends 4 41.155 51.000 51.000 51.000 | KOFX/Sente Rosa, CA* Ott. Jall Bury POMO: Sort Loss I STudo | WXTB/Tampa, FL* Off: Bud Hardin PB: Deable Groun APD: Mills: Gitalrow StrAtts |

RR ACTIVE ROCK

RR ALTERNATIVE TOP 50

| LAST | THE | July 21, 2006 | - | | | | | POWERED |
|------|--------------|--|-------|-------|----------|---------------------|-----------------|---|
| LAST | THIS WEEK | ANTHET TITLE LABEL(S) | PLAYS | PLAYS | AUDIENCE | , WEEKS ON CHART | TOTAL STATIONE/ | MEDIABAS |
| 1 | 1 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 2366 | -20 | 147756 | 15 | 77/0 | |
| 3 | 0 | RACONTEURS Steady, As She Goes (Third Man/V2) | 2266 | +299 | 120531 | 17 | 72/0 | MOST ADDED |
| 2 | | AFI Miss Murder (Tiny Evil/Interscope) | 2192 | + 164 | 117358 | 13 | 75/0 | MIOSTADDED |
| 4 | 0 | THREE DAYS GRACE Animal I Have Become (Jive/Zombe Label Group) | 1917 | +88 | 87743 | 15 | 65/0 | ARTIST TITLE LABEL(S) A00 |
| 5 | 5 | TOOL Vicarious (Volcano/Zomba Label Group) | 1495 | -116 | 71158 | 13 | 70/0 | ICILIERS When You Ware Young (Island/IC/MIG) 44 |
| 6 | 6 | ANGELS AND ANWAVES The Adventure (Suratona/Geffan) | 1484 | -79 | 87461 | 17 | 61/0 | AUDIOSLAVE Original Fire (Epic/Interscape) 33 AUGELS AND AURWAVES Do It For Me Now (Suretona/Goffon) 11 |
| 9 | | 30 SECONDS TO MARS The Kill (Immortal/Virgin) | 1440 | +94 | 71623 | 23 | 67/0 | BLUE OCTOBER Into The Ocean (Universal Motown) |
| 7 | 8 | BLUE OCTOBER Hate Me (Universal Motown) | 1422 | +2 | 78577 | 26 | 63/0 | RED HOT CHILL PEPPERS Tell Me Baby (Warner Bros.) |
| 8 | 9 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 1407 | +28 | 77526 | 13 | 53/0 | MUSE Knights of Cydonia (Warner Bros.) ANCTIC MONKEYS Fake Tales Of San Francisco (Domino) |
| 10 | 10 | TAKING BACK SUNDAY MakeDamnSure (Warner Bros.) | 1278 | +19 | 55357 | 17 | 61/0 | ANCTIC MONICEYS Fake Tales Of San Francisco (Domino) |
| 13 | 0 | BREAKING BENJAMIN The Diary Of Jane (Hollywood) | 1236 | +100 | 49717 | 7 | 57/1 | The Alternative add threshold is applied to menitered stations not allowed t |
| 11 | 12 | PEARL JAM Life Wasted (J/RMG) | 1224 | -28 | 56024 | 9 | 64/0 | report adds par their company policy: Songs that reach seven plays par wee |
| 12 | 13 | WOLFMOTHER Woman (Modular/Interscope) | 1132 | -32 | 53928 | 17 | 62/0 | vithin one airpiny weak. An airpiny weak is defined as Sunday through Saturday Adds from all other programmers are still accepted at any play level. |
| 14 | 8 | KORN Coming Undone (Virgin) | 1114 | +52 | 43855 | 20 | 48/0 | |
| 15 | Œ | BUCKCHERRY Crazy Bitch (Eleven Seven/Lava) | 1103 | +70 | 63400 | 15 | 48/1 | |
| 16 | 16 | LOSTPROPHETS Rooftops (Columbia) | 1042 | + 56 | 38333 | 9 | 55/1 | |
| 17 | Ø | STONE SOUR Through Glass (Roadrunner/IDJMG) | 1010 | +90 | 45320 | 7 | 52/4 | |
| 18 | 18 | PANIC! AT THE DISCO Write Sins (Decaydance/Fueled By Ramen/Lava) | 970 | +102 | 55800 | 9 | 44/1 | MOST |
| buc | 09 | AUDIOSLAVE Original Fire (Epic/Interscope) | 894 | +894 | 60359 | 1 | 69/37 | INCREASED PLAYS |
| 19 | 20 | 10 YEARS Wasteland (Universal Republic) | 840 | +8 | 32947 | 53 | 51/0 | TOTAL |
| 22 | 2 | MUSE Knights of Cydonia (Warner Bros.) | 793 | +95 | 40307 | 5 | 47/5 | ARTIST TITLE LABEL(S) PLAY INCREAS |
| 1 | 22 | DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope) | 724 | -15 | 25900 | 9 | 46/0 | AUDIOSLAVE Original Fire (Epic/Interscope) +894 |
| 5 | 23 | RISE AGAINST Ready To Fall (Gelfen) | 564 | +38 | 25570 | 6 | 43/3 | KILLERS When You Were Young (Island/IDJMG) + 359 RACONTEURS Steady, As She Goes (Third Man/V2) + 209 |
| 23 | 24 | SNOW PATROL Hands Open (A&M/Interscope) | 545 | -64 | 22073 | 14 | 35/0 | RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.) +122 |
| 26 | 25 | SHE WANTS REVENCE These Things (Geften) | 481 | -18 | 27760 | 12 | 31/0 | AFI Miss Murder (Tiny Evil/Interscope) +104 |
| 8 | 26 | KEANE is It Any Wonder (Interscope) | 469 | +71 | 29830 | 7 | 28/3 | PANIC! AT THE DISCO 1 (Decaydance/Fueled By Ramer/Lava) +102 |
| 4 | 27 | ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) | 460 | -133 | 11846 | 17 | 33/0 | BREAKING BENJAMIN The Diary Of Jane (Hollywood) +100 MUSE Knights of Cydonia (Warner Bros.) +95 |
| 9 | 28 | HOOBASTANK Inside Of You (Island/IDJMG) | 455 | +65 | 28351 | 10 | 29/1 | 30 SECONDS TO MARS The Kill (Immortal/Virgin) +94 |
| 2 | 29 | RED HOT CHILI PEPPERS Tell Me Baby (Warner Bros.) | 454 | +122 | 47693 | 6 | 26/9 | STONE SOUR Through Glass (Roadrunner/IDJMG) +90 |
| 1 | 30 | SEETHER The Gift (Wind Up) | 403 | +39 | 22993 | 15 | 24/0 | |
| 8 | 3) | GODSMACK Shine Down (Universal Republic) | 373 | +88 | 10387 | 4 | 26/2 | |
| ue> | 32 | KILLERS When You Were Young (Island/IDJMG) | 369 | + 369 | 44255 | 1 | 40/40 | |
| 15 | 33 | DISTURBED Land Of Confusion (Reprise) | 356 | +37 | 12589 | 3 | 27/4 | |
| 3 | 34 | PANIC CHANNEL Why Cry (Capitol) | 350 | +19 | 7849 | 5 | 30/0 | |
| 7 | 35 | TOOL The Pot (Volcano/Zomba Label Group) | 344 | +49 | 24646 | 5 | 11/0 | NEW & ACTIVE |
| 4 | 36 | FRAY How To Save A Life (Epic) | 312 | -8 | 18555 | 9 | 22/0 | |
| 30 | 37 | PEARL JAM World Wide Suicide (J/RMG) | 305 | -72 | 14519 | 19 | 32/0 | YEAH YEAH YEAHS Cheated Hearts (Dress Up/Interscope) Total Plays: 170, Total Stations: 11, Adds: 1 |
| 39 | 38 | HAWTHORNE HEIGHTS Pens And Needles (Victory) | 290 | +27 | 5483 | 4 | 25/1 | SAY ANYTHING Alive With The (Doghouse/J/RMG) |
| 10 | 39 | DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic) | 287 | + 29 | 11457 | 4 | 28/4 | Total Plays: 165, Total Stations: 20, Adds: 1 |
| 36 | 40 | NICKELBACK Savin' Me (Roadrunner/IDJMG) | 274 | -24 | 11358 | 19 | 15/0 | FORT MINOR Where'd You Go (Machine Shop/Warner Bros.) Total Plays: 165, Total Stations: 8, Adds: 0 |
| 13 | () | RED JUMPSUIT APPARATUS Face Down (Virgin) | 259 | +33 | 8949 | 4 | 19/1 | SHINEDOWN Heroes (Atlantic) |
| 50 | 42 | HINOER Lips Of An Angel (Universal Republic) | 251 | +73 | 12504 | 2 | 18/2 | Total Plays: 162, Total Stations: 9, Adds: 1 |
| 6 | 43 | CROSSFADE Invincible (Columbia) | 248 | +51 | 8002 | 2 | 18/1 | HIM Killing Loneliness <i>(Sine/Warner Bros.)</i> Total Plays: 132, Total Stations: 14, Adds: 0 |
| 12 | () | PLACEBO Infra-Red (Astrahverks/EMC) | 243 | +8 | 7863 | | 20/0 | ANGELS AND ANWAVES Do It For (Suretone/Geffen) |
| 14 | (5 | 311 Frolic Room (Volcano/Zomba Label Group) | 234 | +13 | 7547 | 4 | 14/0 | Total Plays: 130, Total Stations: 18, Adds: 11 |
| 8 | 46 | BULLET FOR MY VALENTINE Tours Don't Fall (Trustkilk/ive/Zombe Label Group) | 232 | +45 | 6618 | 2 | 19/1 | HEAD AUTOMATICA Graduation Day (Reprise) Total Plays: 114, Total Stations: 11, Adds: 0 |
| - | Ð | FLYLEAF Fully Alive (Octone/RCA/RMG) | 204 | +31 | 6384 | 2 | 17/1 | RAZORLIGHT in The Morning (Universal Motown) |
| 1 | 48 | YELLOWCARD Rough Landing, Holly (Capital) | 203 | -44 | 6697 | 13 | 17/0 | Total Plays: 111, Total Stations: 12, Adds: 1 EIGHTEEN VISIONS Victim (Trustkil/Epic) |
| WE > | 49 | THOM YORKE Black Swan (XL) | 172 | +11 | 6974 | 1 | 9/1 | Total Plays: 107, Total Stations: 8, Adds: 0 |
| | | | | | | | | JOHNNY CASH God's Gonna Cut (American/Lost Highway) |

78 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 20. If after 20 weeks, the record is not in the top 20 and has two consecutive weeks of decreased plays, the song sither 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.

Songe ranked by total plays Station playlists for all R&R reporters are available

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on the web at www.radioandrecords.com.



RateTheAlusic.com

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

RR ALTERNATIVE

| Artist Title (Label) | тw | LW | Familiarity | Burn | Persons 18-34 | Men 18-34 | Womer 18-34 |
|--|------|------|-------------|------|------------------|--------------|----------------|
| AFI Miss Murder (Tiny Evillaterscope) | 4.21 | 4.28 | \$3% | 19% | 4.87 | 3.85 | 4.22 |
| 38 SECONDS TO MARS The Kill /Immortal/Virgin/ | 4.85 | 3.99 | 83% | 18% | 3.94 | 3.88 | 4.12 |
| SHOW PATHOL Hands Open (A&AMInterscope) | 4.65 | 3.96 | 77% | 11% | 4.82 | 3.50 | 4.33 |
| LOSTPROPHETS Reaftaps (Calumbia) | 4.83 | 3.98 | 74% | 8% | 3.88 | 3.75 | 3.99 |
| TAKING BACK SUNDAY MakeDemnSure (Warner Bres.) | 4.82 | 4.84 | 87% | 19% | 1.82 | 3.56 | 3.96 |
| NED NOT CHILL PEPPERS Dani California (Warner Bras.) | 4.01 | 3.85 | | 38% | 3.91 | 4.01 | 3.83 |
| ANGELS AND ANNWAVES The Adventure (Surstane Goffine) | 4.88 | 4.00 | - | 21% | 1.63 | 3.85 | 3.86 |
| PANICI Write Sins /Deceydance/Fueled By RemovLeva | 3.95 | 3.98 | \$2% | 28% | 3.86 | 3.37 | 4.18 |
| THREE DAYS GRACE Asiand Have Became (Sing Canada Laber Grage | 3.94 | 3.85 | 84% | 15% | 3.84 | 3.61 | 4.01 |
| STONE SOUR Through Glass (Roadrunner/IDJMG) | 3.88 | 3.51 | 48% | 8% | 3.95 | 3.73 | 4.18 |
| BLUE OCTOBER Hate Me (Universal Motown) | 3.67 | 3.83 | \$2% | 33% | 3.78 | 3.56 | 3.85 |
| RACONTEURS Steedy, As She Gees (Third Man/V2) | 3.86 | 3.76 | 87% | 21% | 3.74 | 3.55 | 3.88 |
| BREAKING BEILLAMM The Diary Of Jane (Hollywood) | 3.86 | 3.83 | 83% | 8% | 3.80 | 3.52 | 3.90 |
| 18 YEARS Wasteland (Universal Republic) | 3.82 | 3.76 | 88% | 38% | 3.73 | 3.55 | 3.86 |
| NISE AGAINST Ready To Fall /Gettani | 3.82 | - | 61% | - 1% | 3.78 | 3.40 | 3.87 |
| SHINEDOWN I Dare You (Atlantic) | 3.81 | 3.88 | 83% | 28% | 3.72 | 3.33 | 4.81 |
| ROCK KILLS KID Peralyzed (Feerless/Reprise/Warner Bros.) | 3.82 | 3.32 | 68% | 17% | 3.53 | 3.28 | 3.71 |
| HOOBASTANK Inside Of You (Island/IDJMG) | 3.82 | - | 86% | 11% | 3.58 | 3.46 | 3.86 |
| OASHBOARD CONFESSIONAL Den't Wait /Vagrant/Interscope/ | 3.53 | 3.52 | 77% | 18% | 3.47 | 3.19 | 3.65 |
| KEANE Is It Any Wonder (Interscope) | 3.48 | - | 58% | 12% | 3.48 | 3.12 | 3.68 |
| TOOL Vicarious (Volcano/Zomba Label Group) | 3.48 | 3.37 | 75% | 24% | 3.56 | 3.81 | 3.53 |
| KORN Coming Undone (Virgin) | 3.39 | 3.38 | 84% | 31% | 3.28 | 3.18 | 3.34 |
| GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 3.35 | 3.13 | 88% | 34% | 3.42 | 3.33 | 3.46 |
| BUCKCHERRY Crazy Bitch (Eleven Seven/Leva) | 3.35 | 3.85 | 72% | 28% | 3.27 | 3.15 | 3.35 |
| PEARL JAM World Wide Suicide (J/RMG) | 3.26 | 3.20 | 83% | 34% | 3.12 | 3.52 | 2.84 |
| ANCTIC MONKEYS Bet You Look Good (Domino) | 3.25 | 3.18 | 74% | 28% | 3.11 | 2.96 | 3.22 |
| WOLFMOTHER Woman (Modular/Interscope) | 3.17 | 3.32 | 71% | 26% | 3.87 | 3.20 | 2.97 |
| SHE WANTS REVENGE These Things (Getten) | 3.11 | 2.96 | 58% | 21% | 3.12 | 2.81 | 3.35 |

Total sample size is 355 respondents. Total avarage 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 formatimusic preference. RateTheMusic.com nesults are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The TITM system, is available for local radie stations by calling 818-377-5380. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radie Networks.

Technology Is Not The Enemy Continued from Page 56

Radio Reactive

The ADA has had to reorient the way it sells records and the way it presents them to buyers such as Tower, Virgin, Target and Best Buy. "You need to think about things other than traditional radio airplay and video play and the other old triggers of sales, because you're going to miss something pretty significant."



POOLCHELLA ROCKS Riviera Broadcasting Alternative KVGS (Area 108)/Las Vegas took over the Palms on the Fourth of July weekend for its Poolchella Fest. Dave Navarro's band, The Panic Channel, did a private acoustic show for Area 108 listeners and were joined onstage by Camp Freddy. Seen here is Camp Freddy lead singer Scott Weiland. Huge records still need mass media. For a record to sell like Green Day's did, it has to make the impressions that only occur when you have video and radio play in the 100-million audience range. That hasn't changed.

1.2

What has changed dramatically is the music-discovery process. For example, the Panic! At The Disco record is on its way to being a multiformat ra-

"MySpace and Pure Volume are so huge that they're interesting measurement devices in terms of active listeners."

dio smash in addition to being a huge sales piece. There were 200,000-300,000 Panic! records sold before most stations started to play it. Months later it has sold 700,000 units.

Success stories like this are what get these songs on the radio and extend the life of projects. Allen says, "Instead of getting into that 12-to-14week pattern, after which sales decline, we've got any number of projects where we're working things for 24 months or more because of the sustained sales."

So there are bands that are being downloaded and selling in the hundreds of thousands with little or no airplay. This sounds like a great opportunity for radio programmers to connect with their potential audience.

| Stations and their | REPORTER ir adds listed alphabe | tically by market | WXXIR/Greenville, IIC* Off: Since Sand PP: Job Sanders APC: Eng Braky No Adds | KBLDA as Aspetes, CA* PD: Minteel Minister Back Street S MARS FUELT KROOLes Aspetes, CA* PD: Kynis Mandary | KH8220ktahama City, OK* Off: Tun Revie PB: Carlos Param 10 AUDOSLAVE 2 COBRA STARSHP W/ACADEMY IS GWI CASS HEROES & SOUNDS RED HOT CHILL PEPPERS | W2NE/Ractinster, NY* Off. Dan Main File Juli Schlamm 16 AUROSLAVE 8 IRLENS AVENGED SEVENFOLD | Mesic Cheice Alternative/ Satellin PE Jack Prayer MI: Gory Sanks No Add: | WSUM/Tampa, FL* P2: East 18 AUD/OSLAVE 17 BULK OCTOBER 11 STORE SOUR 7 SAY ARYTHING |
|---|--|--|--|--|---|--|--|---|
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JOHN SCHOENBERGER jschoenbergerGredioendrecords.com

Triple A Panel Checklist

Music call times update

Half the battle of getting your record played at radio is being able to talk to someone at the station first to see what they think about it. It is my goal to make that task a little easier for you by listing the most up-to-date call times and contact information for the complete R&R Triple A panel.

| CALLS/City | Title | Name | Phone Number | Music Call Times |
|--|-----------------------|--------------------|--------------|------------------|
| KBAC/Santa Fe, NM | GM/PD | Ira Gordon | 505-989-3338 | ThF 9-11am |
| KBCO/Denver | PD | Scott Arbough | 303-444-5600 | No set time |
| | MD | Mark Abuzzahab | 303-444-5600 | Noon-2pm |
| KCLC/St. Louis | PD | Rich Reighard | 636-949-4887 | No set time |
| | MD | Scott Chenowith | 636-949-4887 | T 3-5pm |
| KDBB/Park Hills, MO | PD | Greg Camp | 573-431-1000 | Th 11am-12:30pm |
| KENZ/Salt Lake City | OM/PD | Bruce Jones | 801-484-6700 | No set time |
| | MD | Kari Bushman | 801-484-6700 | No set time |
| KEXP/Seattle | PD | Kevin Cole | 206-520-5842 | W Noon-2pm |
| | MD | Don Yates | 206-520-5833 | W 10am-noon |
| KFMU/Steamboat | | | | |
| Springs, CO | PD/MD | John Johnson | 970-879-5368 | Th Noon-2pm |
| KFOG/San Francisco | MD | Kelly Ransford | 415-995-7098 | W 3-5pm |
| KGSR/Austin | MD | Susan Castle | 512-908-4986 | M 3:15-6:15pm |
| KHUM/Eureka, CA | PD/MD | Mike Dronkers | 707-786-5104 | W 2-4pm |
| KINK/Portland, OR | PD | Dennis Constantine | 503-517-6188 | No set time |
| | MD | Kevin Welch | 503-517-6180 | Th 10am-noon |
| KLRR/Bend, OR | OM/PD | Doug Donoho | 541-382-5263 | ThF 8-10am |
| KMMS/Bozeman, MT | PD/MD | Michelle Wolfe | 406-587-2343 | T 10am-noon |
| KMTN/Jackson Hole, WY | PD/MD | Mark Fishman | 307-733-4500 | No set time |
| KMTT/Seattle | APD/MD | Haley Jones | 206-577-2490 | M-F 3-5pm |
| KNBA/Anchorage, AK | PD | Loren Dixon | 907-793-3526 | WTh 10am-noon |
| | MD | Danny Preston | 907-793-3519 | WTh 10am-noon |
| KOHO/Leavenworth, WA | PD | Elliott Salmon | 509-548-1011 | W Noon-2pm |
| KOZT/Ft. Bragg, CA | APD/MD | Kate Hayes | 707-964-0095 | W 1-3pm |
| KPIG/Monterey | PD/MD | Laura Ellen Hopper | 831-722-9092 | MTW 8-10am |
| KPND/Sandpoint, ID | APD/MD | Diane Michaels | 208-263-2012 | W 8-10am |
| KPRI/San Diego | VP/Prog. | Bob Burch | 858-678-0102 | No set time |
| | ASSL MD | Sean Smith | 858-678-0102 | W 11am-1pm |
| KROK/Leesburg, LA | PD | Sandy Blackwell | 337-537-9292 | TTh 1-3pm |
| KRSH/Santa Rosa, CA | PD | Pam Long | 707-588-0707 | W 9-11am |
| KRVB/Boise, ID | MD | Tim Johnstone | 208-947-5601 | Th 10am-noon |
| KRVI/Fargo, ND | MD | David Black | 701-297-3604 | F 10am-noon |
| KSPN/Aspen, CO | Dir/Prog. | Sam Scholl | 970-453-2234 | Th 9am-noon |
| | PD | Sara Guttman | 970-925-1142 | No set time |
| KSQY/Rapid City, SD | OM/PD | Chad Carlson | 605-343-0888 | Th 11am-1pm |
| KSUT/Durango, CO | MD | Stasla Lanier | 970-563-0255 | Th 9am-noon |
| KTAO/Taos, NM | GM/PD | Brad Hockmeyer | 505-758-5826 | No set time |
| | MD | Paddy Mac | 505-758-5826 | W 11am-1pm |
| KTBG/Kansas City | PD | Jon Hart | 660-543-4491 | W 10am-noon |
| KTCZ/Minneapolis | and the second second | Mike Wolf | 952-417-3292 | Th 3-5pm |
| (THX/Reno, NV | PD | Ron Brooks | 775-333-0123 | No set time |
| | | Dave Herold | 775-333-0123 | TTh 10am-noon |
| KUT/Austin | MD | Jeff McCord | 512-471-1631 | Th 1-3pm |
| | | Kory Cook | 512-471-1631 | Th 1-3pm |
| KWMT/Tucson | PD PD | Blake Rogers | 520-618-1677 | TTh 10am-noon |
| KYSL/Breckenridge, CO | | Tom Fricke | 970-513-9393 | Th 10am-noon |
| and a second sec | MD | T.J. Sanders | 970-513-9393 | W 1-3pm |

| CALLS/CITY | Title | Name | Phone Number | Music Call Times |
|--------------------------|----------|-----------------------|------------------------------|--|
| WAPS/Akren | PD | Bill Gruber | 330-761-3098 | Th 10am-4pm |
| WOCG/Punis Gerds, FL | PD/MD | G. Michael Keating | 941-206-1112 | TW 11am-2pm |
| WBJB/Monmouth | PD | Rich Robinson | 732-224-2432 | No set time |
| | MD | Jeff Raspe | 732-224-2457 | W 3-5pm |
| WBOS/Boston | PD | Dave Douglas | 617-822-9600 | No set time |
| | MD | David Ginsburg | 617-822-6723 | TW 1-4pm |
| WCBE/Columbus, OH | MD | Maggie Brennan | 614-365-5555 | Th 4-6pm |
| WCLZ/Portland, ME | MO | Herb ivy | 207-774-6364 | M-F 10am-noon |
| | MD | Brian James | 207-774-6364 | No set time |
| WCOO/Charleston, SC | PD | Ron Bowen | 843-769-4799 | WThF 11am-noon |
| WOOD/Chatlanooga, Thi | OM/PD | Danny Howard | 423-321-6215 | F 10am-1pm |
| | MD | Brad Steiner | 423-321-6200 | Th 10am-noon |
| WDST/Poughteepsie, NY | PD | Jimmy Butt | 845-679-7266 | No set time |
| | MD | Rick Schneider | 845-679-7266 | WTh 2-3pm |
| WEBK/Whiteriver, VT | APD | James Emmons | 802-776-7603 | Th 11am-1pm |
| WEHM/Hamptons, NY | PD | Brian Cosgrove | 631-267-7800 | T 11am-1pm |
| | MD | Lauren Stone | 631-267-7800 | T 3-5pm |
| WFIV/Farragut, TN | PD | Todd Etheridge | 865-218-5609 | Th Noon-2pm |
| WFPK/Louisville | PD | Stacy Owen | 502-814-6519 | Th 1-3pm |
| WFUV/New York | MD | Rita Houston | 718-817-4550 | No set time |
| | 100 | Russ Borris | 718-817-4450 | W 5-7pm |
| WKZE/Sharon, CT | PD/MD | Tim Schaefer | 845-758-9810 | T 10am-noon |
| WMMM/Madison | MD | Gabby Parsons | 608-826-1229 | Th 10:30am-1:30pn |
| WMVY/Cape Cod, MA | | PJ Finn | 508-693-5000 | TWTh Noon-1pm |
| WMWV/Conway, NH | PD/MD | Mark Johnson | 603-356-8870 | TWTh 10am-noon |
| WNCS/Burlington, VT | | Zeb Norris | 802-223-2396 | No set time |
| the of Dennington, Th | MD | Jamie Canfield | 802-223-4295 | W 11am-1pm |
| WNCW/Spindale, NC | | Martin Anderson | 828-287-8000 | T 3-5pm |
| WNPN/Charlottesville, VA | | Jaz Tupelo | 434-971-4096 | Th 1-3pm |
| WQKL/Ann Arbor, MI | PD | Brad Savage | 734-302-8100 | W 2-5pm |
| WRLT/Nashville | | Keith Coes | 615-242-5600 | TTh 2-4pm |
| WRNR/Bailumore | | | and the second second second | and the second s |
| WHNH/Balemore | OM | Bob Waugh | 410-626-0103 | No set time |
| | PD | Alex Cortright | 410-626-0103 | W 10:30am-12:30pm |
| WRNX/Springfield, MA | | Donnie Moorhouse | | Th 1-3pm |
| WRSI, Morthempton, MA | 100 C | Sean O'Mealy | 414-586-7400 | No set time |
| | MD | Johnny Memphis* | 414-586-7400 | W 2-3pm |
| WTMD/Baltimore | APD | Mike Matthews | 410-704-8938 | TF 11am-2pm |
| WTTS/Indianapolis | PD | Brad Holtz | 812-332-3366 | No set time |
| | MD | Laura Duncan | 812-332-3366 | T 11am-1pm |
| WTYD/Williamsburg, WA | | Amy Miller | 757-565-1079 | Th 2-3:30pm |
| WUN/Wilmington, NC | | Beau Gunn | 910-772-6331 | No set time |
| WVOD/Elizabeth City, NC | | John Matthews | 252-475-1888 | T Noon-2pm |
| | MD | Tad Abbey | 252-475-1888 | T Noon-2pm |
| www.Hilton Head, SC | PD | James Dixon | 843-785-9569 | No set time |
| WXPK/Westchester, NY | PD | Chris Herrmann | 914-397-0127 | No set time |
| | APD/MD | Rob Lipshutz | 914-397-0127 | No set time |
| WXPN/Philadelphia | Asst GW | | | |
| | Prog. | Bruce Warren | 215-746-3296 | No set time |
| | OM/MD | Dan Reed | 215-746-3293 | No set time |
| WXRT/Chicago | VP/Prog. | Norm Winer | 773-777-1700 | No set time |
| - | OM/MD | John Fameda | 773-777-1700 | Th 11am-2pm |
| WXRV/Boston | PD | Dana Marshall | 978-374-4733 | Th 2-4pm |
| | MD | Catie Wilbur | 978-374-4733 | T 9-11am |
| WYEP/Pittsburgh | MD | Mike Sauter | 412-697-2926 | T 3-6pm |
| WZEW/Mobile | PD | Gene Murrell | 251-438-5460 | Th 11:30am-1:30pm |
| | MD | Lee Ann Konik | 251-438-5460 | WTh 3-5pm |
| WZGC/Atlanta | PD | Michelle Engel | 404-898-8900 | No set time |
| wed v/ Musika | MD | | 404-890-8900 | No set time |
| DATY Call Deat | | Margot Smith | | |
| DMX Folk Rock | PD | Leanne Flask | 310-696-4163 | F 10am-2pm |
| | MD | Dave Sloan | 310-696-4133 | TW 9am-5pm |
| Music Choice | | _ | | |
| Adult Alternative | PD | Justin Prager | 646-459-3314 | F 3-6pm |
| Sirius Spectrum | PD | Gary Schoenwetter | 212-584-5100 | No set time |
| XIM Calé | MD | Brian Chamberlain | 202-380-4454 | M-F 8am-3pm |

RR TRIPLE A TOP 30

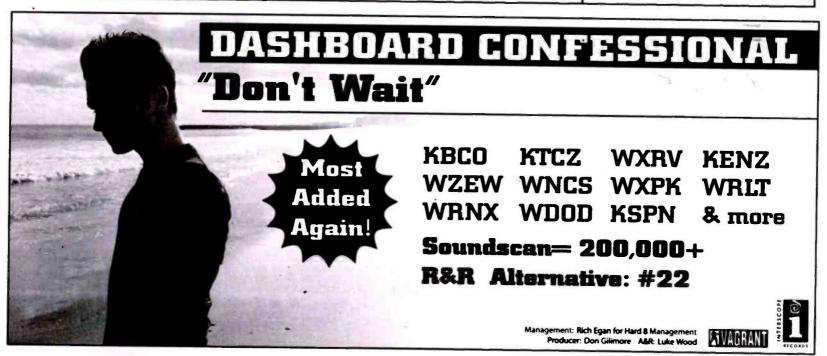
| LAST | THIS | July 21, 2006 | TOTAL | +1- | TOTAL | WEEKS ON | | POWERED BY |
|------|------|---|-------|-------|----------|----------|-----------------|--|
| 2 | | | | PLAYS | AUDIENCE | CHART | TOTAL STATIONE/ | MEDIABAS |
| 1 | 2 | TOM PETTY Saving Grace (American/Warner Bros.) | 432 | +37 | 24992 | 4 | 22/2 | |
| 3 | 3 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 431 | -7 | 22341 | 9 | 21/0 | |
| 5 | ð | KT TUNSTALL Suddenly See (Relentless/Virgin) | 365 | · -1 | 16262 | 20 | 21/0 | MOST ADDED |
| 0 | ŏ | GUSTER One Man Wrecking Machine (Reprise) | 346 | +20 | 14870 | 16 | 21/1 | ARTIST TITLE LABEL(S) ADD |
| 4 | 6 | LOS LONELY BOYS Diamonds (Or Music/Epic) | 332 | +16 | 17844 | 12 | 20/0 | RAY LAMONTAGINE Three More Days (RCA/RMG) 9 |
| 7 | - | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 325 | -33 | 18792 | 15 | 17/0 | DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic) 5 |
| - | Ø | JOHN MAYER Waiting On The World To Change (Aware/Columbia) | 323 | +13 | 20474 | 4 | 22/3 | DASHEDARD CONFESSIONAL Don't Wait (Viagrant/Interscope) 4 |
| 8 | 8 | KEANE Is It Any Wonder (Interscope) | 309 | +13 | 14982 | 9 | 21/1 | JOHN MAYER Waiting On The World To Change (Awara/Calumbia/ 3 |
| 10 | 9 | MARK KNOPFLER & EMMYLOU HARRIS This is Us (Nonesuch/Warner Bros.) | 284 | -11 | 12967 | 13 | 19/0 | SNOW PATNOL Chasing Cars (A&M/Interscope) 3 BARENAKED LADIES Easy (Desperation/Nettwerk) 3 |
| 8 | 10 | CHIRIS ISAAK King Without A Castle (Reprise) | 274 | -21 | 5786 | * 14 | 20/0 | KILLERS When You Were Young /biand/ID/MG/ 3 |
| 11 | 11 | MAT KEARNEY Nothing Left To Lose (Aware/Columbia) | 270 | -5 | 15171 | 24 | 20/0 | MATT COSTA Sunshine (Brushfire/Universal Republic) 3 |
| 12 | 12 | JAMES BLUNT High (Custard/Atlantic) | 256 | -16 | 9529 | 16 | 19/0 | The Triple A add threshold is applied to menitored stations not allowed to |
| 14 | 13 | FRAY How To Save A Life (Epic) | 251 | +32 | 11770 | 9 | 17/1 | report adds per their company policy. Songs that reach five alove are weak i |
| 13 | 14 | SHAWN MULLINS Beautiful Wreck (Vanguard) | 250 | -10 | 13890 | 27 | 20/0 | two consecutive airplay weaks. An airplay weak is defined as Sunday through |
| 17 | 5 | CORNINE BAILEY RAE Put Your Records On (Capital) | 228 | +27 | 11198 | 7 | 17/1 | Soturday. Adds from all other programmurs are still accepted at any play level |
| 15 | Œ | GOMEZ How We Operate (ATO/RMG) | 217 | 0 | 8344 | 13 | 17/0 | |
| 16 | D | RACONTEURS Steady, As She Goes (Third Man/V2) | 211 | +2 | 10173 | 13 | 13/1 | |
| 18 | 18 | COLDPLAY The Hardest Part (Capitol) | 188 | .7 | 8932 | 7 | 12/0 | |
| 19 | 19 | GOO GOO DOLLS Stay With You (Warner Bros.) | 150 | -7 | 7970 | 12 | 12/0 | MOST |
| 21 | 20 | ZIGGY MARLEY Love Is My Religion (Tuff Gong) | 147 | +3 | 5477 | 4 | 14/0 | INCREASED PLAYS |
| 22 | 2 | SNOW PATROL Chasing Cars (A&M/Interscope) | 145 | +11 | 7561 | 4 | 13/3 | IOTAL |
| 25 | 22 | SONYA KITCHELL Let Me Ge (Velour) | 136 | +27 | 6209 | Â. | | ANTIST TITLE LABEL(S) INCREASE BEIN HARPER Get It Like You Like It (Virgin/ +81 |
| 23 | 23 | DONAVON FRANKENREITER Move By Yourself (Lost Highway) | 131 | +8 | 4720 | 8 | | BEIN MANFEN Get It Like You Like It (Virgin) +81 BOB SEGER Wait For Me (Capitol) +43 |
| but | 24 | BEN HARPER Get It Like You Like It (Virgin) | 126 | +81 | 6262 | 1 | | TOM PETTY Saving Grace (Amarican/Warner Bros.) +37 |
| 24 | 25 | ROCK KILLS KID Paralyzed (Fearless/Reprise/Warner Bros.) | 114 | +5 | 4310 | 3 | 12/1 | FRAY How To Save A Life (Epic) +32 |
| 20 | 26 | PAUL SIMON Outrageous (Warner Bros.) | 112 | -40 | 5607 | 10 | 110 | DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscope) +31 |
| 28 | 27 | SOUL ASYLUM Stand Up And Be Strong (Legacy) | 106 | +7 | 3646 | 2 | | CONNINE BAILEY RAE Put Your Records On /Capitol/ +27 |
| 27 | 28 | BRUCE SPRINGSTEEN Pay Me My Money Down (Columbia) | 106 | +5 | 2486 | 7 | | SONYA KITCHELL Let Me Go (Velour) +27 MARY J. BLIGE One (Geffen) +25 |
| 26 | 29 | FIVE FOR FIGHTING The Riddle (Awara/Columbia) | 105 | +4 | 4534 | 2 | | |
| but | 30 | GIN BLOSSOMS Learning The Hard Way (Hybrid) | 93 | +11 | 3248 | | 12/2 | BARENARED LADIES Easy (Desperation/Nettwerk) +23 SHAWN COLVIN Fill Me Up (Nonesuch/Reprise) +22 |

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 24 Triple A reporters. Monitored airplay data supplied by Mediabase Researcin, a division of Premiere Hadio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Builets appear on songs gaining plays or remaining flat from previous week. If two songs are fied 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 RAR 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 JOHNNY CASH God's Genna Cut You Down (American/Lost Highway) Total Plays: 85, Tetal Stations: 8, Adds: 0 TRAIN Am I Reaching You Now (Columbia) Total Plays: 80, Total Stations: 6, Adds: 1 BRUCE COCKBURN Different When It Cernes To You (True North/Rounder) Total Plays: 79. Total Stations: 8. Adds: 0. FOO FIGHTERS Miracle (RCA/RMG) Total Plays: 79. Total Stations: 7. Adds: 0.

DASHBOARD CONFESSIONAL Don't Wait (Vagrant/Interscop Total Plays: 78, Total Stations: 9, Adds: 4 TOBY LIGHTMAN Helding Me Down (Lava/Atlantic) Total Plays: 77, Total Stations: 10, Adds: 0 BARENAKED LADIES Easy (Desperation/Nettwork) Total Plays: 60, Total Stations: 7, Adds: 3 JAMES HUNTER People Gonna Talk /Go/Re Total Plays: 60. Total Stations: 6. Adds: 0 EUPHORIA Back Against The Wall (Too/Ro Total Plays: 58, Total Stations: 6, Adds: 0 WORLD PARTY What Dees It Mean Now? (Seave Tetal Plays: 57, Total Stations: 7, Adds: 1

Songs ranked by total plays



MOST PLAYED RECURRENTS

KT TURSTALL Black Horse & The Cherry Tree (Relentless/Virgin/ 194

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

JACK JOHNSON Upside Down (Brushfire/Universal Republic)

ARTIST TITLE LABEL(S)

FRAY Over My Head (Cable Car) (Epic/

DEATH CAB FOR CUTIE Crooked Teeth (Atlantic)

DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)

BRANDI CANLILE What Can I Say (Red Int/Column

AUGUSTANA Boston (Epic)

COLDPLAY Tak (Capital

BEN HANPER Better Way /Virgin/

COLDPLAY Speed Of Sound (Capital)

1.

TOTAL

207

180

179

152

122

109

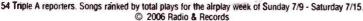
184

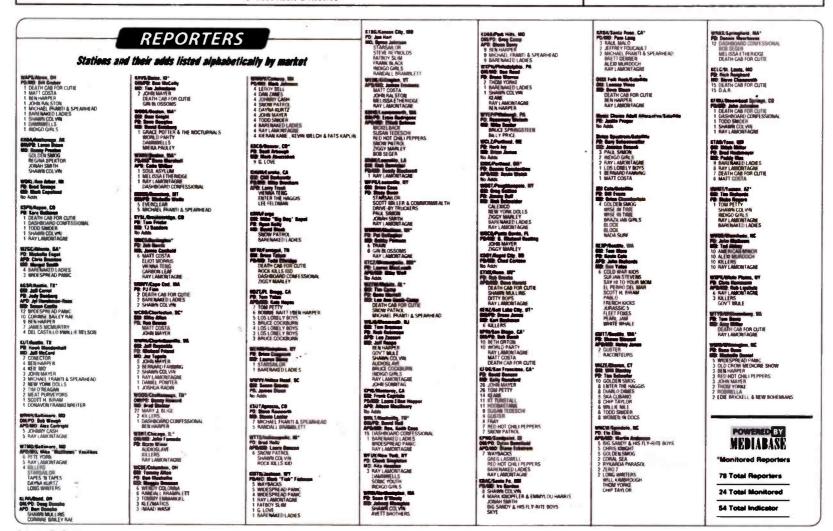
182

91

RR TRIPLE A TOP 30 INDICATOR

| | | July 21, 2006 | | | | | | |
|------|------|---|-------|-------|-------|----------------|-------------------------|--|
| WEEK | THIS | ARTIST TITLE LABEL(S) | PLAYS | PLAYS | TOTAL | WEEKS ON CHANT | TOTAL STATIONS/ ADOS | MOST ADDED |
| 2 | 0 | TOM PETTY Saving Grace (American/Warner Bros.) | 692 | +63 | 7292 | 4 | 48/0 | ARTIST TITLE LABELIS |
| 1 | 2 | LOS LONELY BOYS Diamonds (Or Music/Epic) | 676 | -40 | 5655 | 12 | 43/0 | RAY LAMONTAGNE Three More Days (RCA/RMG) BARENAKED LADIES Easy (Desperation/Nettwerk) |
| 4 | 3 | GNARLS BARKLEY Crazy (Downtown/Lava/Atlantic) | 655 | +73 | 7054 | 6 | 39/0 | SHAWN COLVIN Fill Me Up (Nonesuch/Reprise) |
| 14 | 4 | JOHN MAYER Waiting On The World To Change (Aware/Columbia) | 539 | +124 | 5336 | 3 | 40/5 | DEATH CAB FOR CUTIE I Will Follow You Into The Dark (Atlantic) |
| 9 | 6 | CORINNE BAILEY RAE Put Your Records On (Capitol) | 536 | +32 | 5569 | 10 | 41/1 | BEN HARPER Get It Like You Like It <i>(Virgin)</i> |
| 8 | 6 | KEANE Is It Any Wonder (Interscope) | 529 | +18 | 6010 | 8 | 33/0 | JOHN MAYER Waiting On The World To Change (Aware/Columbia INDIGO GIRLS Little Perennials (Hollywood) |
| 5 | 7 | PAUL SIMON Outrageous (Warner Bros.) | 493 | -69 | 4724 | 10 | 36/0 | |
| 7 | 8 | GUSTER One Man Wrecking Machine (Reprise) | 479 | -38 | 4252 | 15 | 32/0 | |
| 3 | 9 | MARK KNOPFLER & EMMYLOU HARRIS This Is Us (Nonesuch/Warner Bros.) | 476 | -119 | 4322 | 13 | 37/0 | |
| 6 | 10 | RED HOT CHILI PEPPERS Dani California (Warner Bros.) | 468 | -69 | 3240 | 14 | 28/0 | MOST |
| 13 | O | KEB' MO' Remain Silent (Red Ink/Epic) | 461 | +39 | 4418 | 7 | 40/1 | INCREASED PLAYS |
| 10 | 12 | GOMEZ How We Operate (A TO/RMG) | 400 | -51 | 4783 | 16 | 33/0 | ARTIST TITLE LABEL(S) |
| 16 | 13 | BRUCE COCKBURN Different When It Comes To You (True North/Rounder) | 393 | +18 | 2308 | 5 | 39/0 | BEN HARPER Get It Like You Like It (Virgin) + |
| 15 | 14 | KT TUNSTALL Suddenly I See (Relentless/Virgin) | 387 | -20 | 2811 | 20 | 26/0 | JOHN MAYER Waiting On The World To Change (Aware/Columbia) + BARENAKED LADIES Easy (Desperation/Nettwerk) + |
| 12 | | DONAVON FRANKENREITER Move By Yourself (Lost Highway) | 378 | -49 | 3176 | 12 | 34/1 | MICHAEL FRANTI I Know I'm Not Alone (Anti/Epitaph) |
| 17 | | GIN BLOSSOMS Learning The Hard Way (Hybrid) | 372 | +11 | 1537 | 5 | 31/0 | GRARLS BARKLEY Crazy (Downtown/Lava/Atlantic) |
| 11 | 17 | E. COSTELLO & A. TOUSSAINT Tears, Tears & More Tears (Verve Forecast/VMG) | 355 | -85 | 5138 | 12 | 33/0 | TOM PETTY Saving Grace (American/Warner Bros.) M. KNOPFLER & E. HANNES Beachcombing (Nonesuch/Warner Bros.) |
| 19 | 18 | ZIGGY MARLEY Love Is My Religion (Tuff Gong) | 334 | +20 | 1870 | 3 | 36/4 | SHAWN COLVIN Fill Me Up (Nonesuch/Reprise) |
| 28 | 19 | MICHAEL FRANTI & SPEARHEAD I Know I'm Not Alone (Anti/Epitaph) | 321 | +74 | 3198 | 2 | 38/4 | RAY LAMONTAGNE Three More Days (RCA/RMG) |
| 23 | 20 | FRAY How To Save A Life (Epic) | 314 | +20 | 1756 | 17 | 22/0 | |
| but | 21 | BEN HARPER Get It Like You Like It (Virgin) | 308 | +145 | 3380 | 1 | 36/8 | NATIONAL |
| 20 | 22 | WIDESPREAD PANIC Second Skin (Sanctuary/SRG) | 295 | -16 | 3090 | 9 | 29/0 | PROGRAMMING |
| 22 | 23 | ERIC LINDELL Give It Time (Alligator) | 293 | -3 | 1257 | 12 | 23/0 | |
| 21 | 24 | COLOPLAY The Hardest Part (Capitol) | 285 | -21 | 2105 | 7 | 17/0 | World Cafe - Dan Reed 215-898-6677 |
| 18 | 25 | CHRIS ISAAK King Without A Castle (Reprise) | 272 | -64 | 2324 | 14 | 22/0 | SHAWN COLVIN Fill Me Up (<i>Wonesuch/Reprise</i>) THOM YORKE Atoms For Peace (XL) |
| 26 | 26 | RACONTEURS Steady, As She Goes (Third Man/V2) | 258 | -1 | 4177 | 9 | 22/0 | |
| but | 27 | EDIE BRICKELL & NEW BOHEMIANS One Last Time (Fantasy) | 254 | +22 | 2351 | 1 | 26/0 | Acoustic Cafe - Rob Reinhart 734-761-204 |
| 24 | 28 | MAT KEARNEY Nothing Left To Lose (Aware/Columbia) | 253 | -20 | 1949 | 20 | 18/0 | BARENAKED LADIES Easy (Desperation/Nettwerk) |
| ibut | 29 | SDUL ASYLUM Stand Up And Be Strong (Legacy) | 246 | +30 | 1584 | 1 | 23/0 | BRUCE COCKBURN Pasce March (True North/Rounder) GUY CLARK Analog Girl (Dualtone) |
| 30 | 30 | FOO FIGHTERS Miracle (RCA/RMG) | 241 | +8 | 1046 | 2 | 19/0 | an annual sund an matteres |





64 · Radio & Records July 21, 2006





Soul Asylum are back with their new album, *The Silver Lining*. It hit stores July 11, and that coincided with their debut on the R&R Triple A monitored chart. In a Lance Armstrong kind of way, "Stand Up and Be Strong" is an anthem for everyone making their way in our overly complicated world. The song is breaking wide open at many Triple A stations, and we expect



the band be a core act for Triple A radio with followup tracks that will take us well into 2007. Soul Asylum performed at two presidential inaugurals and graced the cover of *Rolling Stone* twice during the period of their biggest record, *Grave Dancers Union*, which included the smash hits "Runaway Train," "Somebody to Shove" and "Black Gold." We feel we have the same potential with this new album. Recorded and co-produced by John

Fields and Grammy winner Steve Hodge, *The Silver Lining* captures the band at its best. Dave Pirner's casually exacting songcraft and disarming delivery blend into Dan Murphy's intuitive mix of hard-rock chops and reflective guitar patters. Underneath it all, it's driven forward and held together by the alchemical flow and pulse of Karl Mueller's smooth bass lines and Michael Bland's thunderous beats. If you aren't already supporting this great new release, now is the time to jump on board.

In just four weeks, Tom Petty has made it to the top of the monitored chart ... Others still making gains in the top 10 include Guster, Los Lonely Boys, John Mayer and Keane ... The Fray continue to build, at 13°; Corinne Balley Rae is now top 15; and Gomez, The Raconteurs and Ziggy Marley round out the buileted top 20 ... Sonya



Kitchell, Rock Kills Kid, Soul Asylum and Donavon Frankenreiter are proving they have staying power ... Keep an eye on Snow Patrol's "Chasing Cars" ... Ben Harper and The Gin Blossoms debut ... Petty also moves to the top slot on the Indicator chart this week, with Gnarls Barkley at 3*, John Mayer jumping up to 4*, Baily Rae now top five, and Keane increasing to 6* ... Keb' Mo', Bruce Cockburn and The Gin Blossoms are heading for the top 10 ... Other gainers include Michael Franti & Spearhead and The Fray ... Harper, Edle Brickell & New Bohemians and Soul Asylum debut ... In the Most Added category, the last-minute switch to another track from Ray LaMontagne proved to be a good idea: Thirty stations come in this week on "Three More Days ... Also having a good first week are Dashboard Confessional, Barenaked Ladies and Death Cab For Cutie ... There's an early buzz on the new songs by Shawn Colvin, Starsallor, The Damnwells and The Indigo Girls.

ARTIST: Golden Smog LABEL: Lost Highway

By JOHN SCHOENBERGER/TRIPLE A & AMERICANA EDITOR

The history of Golden Smog is full of serendipity. The creative association essentially started as a way for members of various Minneapolis-based bands — Soul Asylum, The Replacements, The Jayhawks, Run Westy Run and The Honeydogs — to get together and have some fun performing live.

They would do occasional gigs consisting mainly of cover tunes, each with a different theme. One thing led to another, and Gary Louris, Kraig Jarret Johnson, Marc Perlman, Dan Murphy and Chris Mars put out an album of mostly original songs in 1992 called On Golden Smog. They all thought it would be a one-off project.

But the association persisted, with certain members joining while others exited, and became sort of an ongoing side project kind of thing that produced *Down by the Old Mainstream* in 1995 and *Weird Tales* in 1998. "It's been a lot of fun for us," says Perlman "It's a side project that took off enough for us to do it more than once."

It's been eight years since we last heard from Golden Smog, and the collective has coalesced again to record an album. This time the core members include Perlman, Louris, Murphy and Johnson, who are joined by Jeff Tweedy (Wilco) and Jody Stephens (Big Star). The album was initially recorded at Paco Loco's studio in the south of Spain (rough life, huh?) and finished up in Minneapolis.

As with past Smog projects, spontaneity and on-the-spot improvisation served as touchstones, with much of the material being written as it was recorded. "We never rehearsed any of it, so the songs kind of came to life as we got in the same room," says Johnson. "It was fun. It wasn't like we were planning it for months before, and that's a cool thing."



ARTIST

1.2

However it comes together, when it does, magic happens. The guys try out new things, get experimental and by the time they are done, the collective known as Golden Smog has created memorable music. Fresh. Energetic. Inspired.

"We wouldn't have made nearly the record we did had we started in Minneapolis," says Louris. "It kind of reminds me of the story of the making of *Band on the Run*, where everything that could have gone wrong did. In our case, guitars and luggage were lost, Tweedy couldn't make it to Spain, and the studio wasn't quite up to L.A. standards, and yet, for some reason, it all worked out. It's like that old cliche: What doesn't kill you, makes you stronger. It made for this vibe that Paco helped nurture. We went through this thing together with great results."

We can enjoy their experience vicariously simply by listening to "5-22-02," "You Made It Easy," "Corvette," "Long Time Ago" or any of the other songs from Another Fine Day. Golden Smog are doing a couple live dates later this summer, one in Minneapolis and one in New York so far, with more to be announced. For more information, check out their web page at www.losthighwayrecords.com.



RR AMERICANA TOP 30 ALBUMS

July 21, 2006

| LAST | THIS | ARTIST TITLE LABEL(S) | THIS WEEK | PLAYS | CUMLATIV |
|-------|------|--|-----------|-------|----------|
| 3 | 1 | DAVE ALVIN West Of The West (Yep Roc) | 488 | | 3294 |
| 1 | 2 | K. KANE, K. WELCH, F. KAPLIN Lost John Dean (Compass) | 395 | -37 | 5220 |
| 5 | 3 | SLAID CLEAVES Unsung (Rounder) | 394 | +17 | 3858 |
| 2 | 4 | M. KNOPFLER All The Roadrunning (Nonesuch/Warner Bros. | 375 | -44 | 4800 |
| 12 | 5 | J. CASH American V: A Hundred Highways (American/Lost Highway) | 375 | +187 | \$78 |
| 6 | 6 | RAY WYLIE HUBBARD Snake Farm (Sustain) | 365 | + 36 | 1371 |
| 4 | 7 | B. SPRINGSTEEN We Shall Overcome: The Seeger (Columbia | /348 | -41 | 5258 |
| 7 | 8 | DARRELL SCOTT The invisible Man (Fall Light) | 318 | +13 | 1312 |
| 9 | 9 | SAM BUSH Laps in Seven (Sugar Hill) | 389 | +14 | 1841 |
| 8 | 10 | DERAILERS Soldiers Of Love (Palo Duro) | 302 | +1 | 1681 |
| 14 | 0 | FRED EAGLESMITH Milly's Cale (AML) | 278 | f24 | 1331 |
| 10 | | DIXIE CHICKS Taking The Long Way (Open Wide/Columbia) | 275 | -17 | 2505 |
| 16 | B | VARIOUS The Pilgrim: A Celebration of Kris (American Roots | 278 | +34 | 1050 |
| 13 | - 14 | ALLISON MOORER Getting Somewhere (Sugar Hill) | 251 | -10 | 1936 |
| 15 | 15 | A. ESCOVEDO The Boxing Mirror (Back Porch/Norada/EMI) | 249 | -2 | 3255 |
| 11 | 16 | VARIOUS Sail Away: Songs Of Randy Newman /Sugar Hill | 241 | -32 | 3878 |
| 18 | 17 | RHONDA VINCENT All American Bluegrass Girl (Rounder) | 223 | .7 | 1215 |
| 17 | 18 | JOHN COWAN New Tattoo (Pinecastle) | 215 | 19 | 1691 |
| 19 | 19 | SHOOTER JENNINGS Electric Rodeo (Universal South) | 209 | -16 | 4004 |
| Debut | 20 | KEB' MO' Suitcase (Red Ink/Epic) | 204 | +52 | 822 |
| Debut | 21 | CHRIS KNIGHT Enough Rope (Drifter's Church) | 198 | +58 | 440 |
| 22 | 22 | T BONE BURNETT The True False Identity (DM2/Columbia) | 186 | -2 | 1439 |
| Debut | 23 | HACIENDA BROTHERS What's Wrong (Proper American) | 185 | +32 | 634 |
| 28 | 24 | E. COSTELLO & The River in Reverse (Verve Forecast/VMG) | 182 | +6 | 1453 |
| 27 | 25 | DALE WATSON Whiskey Or God (Palo Duro) | 178 | +1 | 3600 |
| 29 | 26 | MARTY STUART Live At The Ryman (Superlatone/Universal South | 172 | +2 | 2760 |
| 26 | 27 | SCOTT MILLER & COMMONWEALTH Citation (Sugar Hill) | 171 | 4 | 4747 |
| 24 | 28 | YONDER MOUNTAIN Yonder Mountain String Band (Varguard) | 169 | -12 | 2366 |
| 25 | 29 | BRUCE ROBISON Eleven Stories /Sustain/ | 169 | -11 | 2676 |
| 20 | 30 | HAINK III Straight To Hall (Bruc/Carb) | 168 | -27 | 7891 |

radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2006 Americana Music Association.

WANT TO FIND

GOVERNMENT AUCTIONS?

AMERICANA SPOTLIGHT

By John Schoenberger Artist: Rhonda Vincent Label: Rounder

Bluegrass music is enjoying more popularity today than ever before, and that is largely due to



one Rhonda Vincent. An artist dedicated to the genre, she has taken bluegrass traditions and given them a gentle nudge toward a more contemporary interpretation. With Vincent, it is all hands-on: She produces her own albums, plays a variety of stringed instruments, sings with the best of them and takes an active role in the business side of her career as well. As the title of her new album states, she's an *All American Bluegrass Girl.* The album features some of Vincent's own songs, such as the title track and "Rhythm of the Wheels," and a couple of duets: "Heartbreaker's Alibi," with Dolly Parton, and "Midnight Angel," with Bobby Osborne. Of course, Vincent's crack band,

The Rage, back her all the way.

AMERICANA NEWS

The King of Rock and Soul, Solomon Burke, completes his 21st century trilogy of classic music with a CD of country selections. Aptly titled Nashville, the release was produced in Music City by Grammy-nominated songwriter and musician Buddy Miller and features 14 tracks written by a diverse mix of songwriters, including Bruce Springsteen and Dolly Parton, and previously unreleased songs by Patty Griffin and Gillian Welch (on which both contribute background vocals). In addition, there are selections by Miller and his wife, Julie; Tom T. Hall; George Jones; Jim Lauderdale; Don Williams; and Kevin Welch. The project also features duets with Parton, Emmylou Harris and Patty Loveless. Look for it Sept. 26 ... Willie Nelson has joined with XM Satellite Radio to launch Willie's Place, a traditional country music channel that was formerly known as Hank's Place. In his new role as proprietor of Willie's Place, Nelson will provide creative direction, as well as contribute programming. XM is building new studios in Carl's Corner, TX, in Nelson's BioDiesel Truck Stop. They will begin broadcasting live from there in 2007 ... The 2006 Farm Aid concert will take place Sept. 30 at the Tweeter Center In Camden, NJ, a few miles east of Philadelphia. Farm Aid board members Willie Nelson, Neil Young, John Mellencamp and Dave Matthews will perform, with additional artists to be announced later. Tickets are already on sale. For more details, log on to www.farmaid.org.

MOST ADDED

| ATTIST TITLE LABEL(S) | ADOS |
|--|------|
| HIP TAYLOR Unglorious Hallekijsh (Back Porch/Narada/EMI) | 18 |
| ALL KIMBROUGH Americanitis (Emergent) | 12 |
| HNIS KNIGHT Enough Rope (Drifter's Church) | 11 |
| GNNI GORICA Writing In The Margins (Red House) | 11 |
| ODD SINDER The Devil You Know (New Deer/Ulife) | 10 |
| NIDA NONSTADT AND ANN SAVOY Adieu False Heart (Vanguard) | |
| OBERT EARL KEEN Live At The Ryman (Kech) | |
| | - |
| | |

Want to know where to get this information?

From student loans to buying surplus government property, all kinds of government information are just a click or call away.



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WANT TO APPLY FOR

STUDENT LOANS?



KEVIN PETERSON

PART ONE OF A TWO-PART SERIES

Ten Ways To Increase Morning Ratings

Tips from talent coach Randy Lane

A s a PD, consultant and talent coach, Randy Lane has worked with some of the best mainstream morning show talent in the country, and he has just started working with the K-LOVE network's morning team of Jon and Sherry Rivers. This week he shares the first four of his 10 tips for increasing morning ratings on your station.

To start, Lane explains that there are three areas where you can increase ratings, whether for a morning show or a radio station in general. "The first one is increasing cume," he says.

"From a talent standpoint, the way that you increase cume is to do content that people will talk about, memorable content that connects emotionally in some way that

they're going to talk to their friends about or tell other people about. "It's not TV advertising, it's not

billboards, it's not giving away \$50,000 that creates buzz for a morning show, it's word of mouth more than anything else.

"The second area where you can increase ratings is by increasing ver-

tical time spent listening. What I mean by that is, if a listener is listening for 15 minutes and you can get them to listen for 25 or 30 minutes, that's increasing your vertical TSL within one show. "The other way of doing that is by increasing

your horizontal TSL, which is bringing listeners back to your show tomorrow."

Role & Character

The first of Lane's 10 tips to increase your morning ratings deals with the need to define the characters on your show and the role of each character. "The first point under this category is knowing what your experiential promise or your plot is," he says. "What is it that listeners are going to experience when they listen to your morning show?

"That's very important. What are you going to be known for? Are you going to be the pop culture show? The interview or guest type of show? The controversial show? Determine what you want to be known for. Do you want to be known for realness? For being the listener-focused morning show that has lots of listener interaction?

'That's the first thing you want to define. You want to know the strategy of the show, what you're going to promise to the listeners every day. That's tied in to the plot of the show.

"I have a morning show that I work with in Atlanta that is two males and two females, and it's like *Friends* on the radio. These are four people who are living contemporary life in Atlanta, who are a big part of the pop culture world, and that's the plot that their show is based on.

"From that plot, you want to develop the characters. It can be one person, or some shows have four to six people, but you develop the characters based on the plot of the show. Character development is very important. "One of the things I've realized is that the shows that really connect with listeners are character-based shows, the shows where listeners know what the characters' points of view are. They know what their loves are, their passions, their dislikes. They know about their home life and their family life.

"A very strong bonding device with listeners is to define yourself and put a lot of your life on the air. One of the ways we do this when I go in to work with a morning show is to sit down and describe each character.

"We start generally, and then I'll ask questions like 'What are your loves and passions?' 'What do you

strongly dislike?' 'What are your pet peeves?' 'What is your take on the world today?' 'What is your take on relationships?' We ask a series of questions, and what we come up with at the end are character building blocks."

Telling Stories

"What are your flaws as a personality?" Lane continues. "Your flaws humanize you and give you a way to be self-deprecating. The other side of that is, what makes you likable as a personality? Maybe it's that you love your family, you love animals, you're charitable, a good friend or a good listener.

"We also look for an overall perspective. Everybody has a particular outlook on life or a different way of looking at the world. In some cases we would call that a comedic perspective.

"There are many types of comedic perspectives out there. Observational is one of them. *Seinfeld* was a show about observations, where you look at the little things in life and do a halfhour show about trying to find your car in a parking garage or something like that. It's a platform that you use to tell your stories and get your humor across.

"Some people have inner conflicts, which deepens their character and makes them a more interesting person on the air. An example of this is a woman on a morning show I work with who had been through some bad relationships with men and was kind of a man-hater but also felt compelled to be in a relationship with someone. She had these two opposing forces pulling her in two different directions.

"Those are the kinds of things where, if you can go on the air and show some vulnerability and show a little weakness, it's actually a great strength because it's a great humanizer. You can also spin a lot of great stories off that theme. "Telling stories also ties in to your character, and telling a good story on the radio is still one of the absolute best qualities that you can have in your skill set. It will help you cut through with the audience and be engaging with listeners.

RR CHRISTIAN

"It really gets down to knowing which details are the pertinent ones in the story. Details make the story, but they have to be details that move the story forward. Don't get bogged down in every little detail."

Planning & Prep

Once you've defined the characters on your morning show and their roles, there's nothing more important than planning and prep. Lane says, "There are certainly people out there who are more spontaneous than others and can get away with less prep and less planning, but the top shows in the country put a lot of time into planning.

"It's a twofold process. You're going to get ideas in a group planning session that you would never come up with on your own. At the same time, you're going to get ideas individually that you would not come up with in a group situation. For most morning shows, if you do both of those kinds of planning on a regular basis, you will come up with a lot more ideas.

"The shows that are most successful are the ones that have so much content, they can't get it all on the air. Then it becomes a matter of being selective so that only the best content gets on the air, and you raise the quality of the content because you have an overflow of ideas coming into the show.

"One of the techniques we use for morning shows is to do a weekly brainstorming session with everybody involved with the show, plus the PD. And sometimes you might want to invite other people from the radio station who aren't even in the programming department to be a part of it.

"This session is not just about what you're going to do tomorrow morning. It's designed to come up with content for future shows and for holidays that are coming up, and it also gives you an opportunity to do more long-term type content, serial content, things that happen over a series of days, which is a great way to increase time spent listening to a morning show.

"Everyone who comes to this meeting has to come in with an idea in the following categories: a topic that we can discuss on the air; an idea "The shows that are most successful are the ones that have so much content, they can't get it all on the air. Then it becomes a matter of being selective so that the only best content gets on the air."

1

for a new feature; a guest we could have on the show; a personal story that could end up being a topic for the show; a production element that could be used, like a song parody or a top-five list; and ideas that could get your morning show some press."

Morning Pages

Lane continues, "Usually, there's a post-show meeting that looks at what worked well that morning and why and what didn't work well that morning and why not. If you do that every day, it will help your show get focused on the kind of material that's working for your audience. You'll also see what doesn't work.

"There's also a technique from a book called *The Artist's Way.* It's a book that was written for writers who were having creative blocks. It's a journaling exercise. Most creative performers and writers of any kind do some kind of journaling.

"This is called the morning pages or the daily pages. You sit down and write three pages, stream of consciousness, whatever comes into your mind, off the top of your head. It's a way of getting all of the emotional junk out of your system so you can be more creative.

"You can also go back and look at what you've written, and you'll see that many times there are things throughout your day that you hear, see and experience but forget about. It could spark ideas for topics and discussions on your show."

Continued on Page 70





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Randy Lane

RR CHRISTIAN AC TOP 30

TOTAL

480

476

461

414

411

403

403

402

395

380

PLAYED RECURRENTS

CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)

CASTING CROWINS Voice Of Truth (Beach Street/Reunion/PLG)

CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)

CARRIE UNDERWOOD Jesus. Take The Wheel (Arista/PLG)

CASTING CROWINS Who Am I (Beach Street/Redmon/PLG)

CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)

Station playlists for all R&R reporters are available

on the web at www.radioandrecords.com.

ARTIST TITLE LABEL(S)

TREEB3 Blessed Be Your Name (Inpop)

NEWSBOYS He Reigns (Sparrow/EMI CMG)

THIRD DAY Cry Out To Jesus (Essential/PLG)

JEREMY CAMP Take You Back (BEC/Tooth & Nail)

| LAST | THIS | July 21, 2006 | TOTAL | PLAYS | WEEKS ON CHANT | TOTAL | POWERED |
|------|------|---|-------|-------|----------------|-------|--|
| 1 | 0 | MERCYME So Long Self (INO) | 1267 | +4 | 17 | 42/0 | MEDIABAS |
| 2 | 2 | CASTING CROWIS Praise You in This Storm (Beach Street/Reunion/PLG) | 1101 | -48 | 24 | 42/0 | |
| 3 | 3 | AARON SHUST My Savior My God (Brash) | 1149 | -29 | 28 | 40/0 | MOST ADDED |
| 4 | ð | THIRD DAY Mountain Of God (Essential/PLG) . | 1073 | +31 | 10 | 39/0 | |
| 5 | 6 | BRIAN LITTRELL Welcome Home //Reunion/PLG/ | 981 | +4 | 14 | 37/0 | |
| 7 | 6 | KUTLESS Strong Tower (BEC/Tooth & Nail) | 544 | -19 | 20 | 33/0 | CHINS TOMLIN Made To Worship (Sixsteps/Sparrow/EMI CMG) 15 MARK SCHULTZ Broken & Beautiful (Word/Curb/Warner Bros.) |
| 6 | 7 | MARK HARRIS Find Your Wings (INO/Columbia) | 926 | -44 | 17 | 37/6 | SALVADOR Shine (Word/Carb/Warner Bres.) |
| 8 | 8 | CHRIS TOMLIN How Great Is Our God /Sixsteps/Sparrow/EMI CMG | 913 | -31 | 29 | 41/0 | TREEB3 All Over The World (Impap) 3 |
| 9 | 9 | SELAH WIMELODIE CRITTENDEN Biess The Broken Road (Curb) | 855 | -22 | 21 | 38/0 | PAUL BALOCHE Because Of Your Love (Integrity Label Group) 3 |
| 1 | 1 | DAVID CROWDER BAND Wholly Yours (Sixsteps/Sparrow/EMI CMG) | 639 | +9 | 13 | 28/0 | BIG DADDY WEAVE Lot It Rise (Forvent/Curb/Warner Bros.) 3 |
| 10 | 11 | MATTHEW WEST Only Grace (Universal South/EMI CMG) | 611 | -45 | 34 | 36/0 | MATTNEW WEST History (Universal South/EMI CMG) PHILLIPS, CRAIG & DEAN Your Name (IMO) |
| 2 | 12 | MARK SCHULTZ I Am (Word/Curty/Warner Bros.) | 562 | -13 | 46 | 39/0 | FIGHTING HISTINCT Back To You (EM Music Reactive/Gotee) |
| 4 | 13 | NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG) | 476 | +12 | | 22/1 | ECHONIG ANGELS You Alone (IMO) |
| 3 | - 14 | JEREMY CAMP This Man (BEC/Tooth & Nail) | 472 | -36 | 45 | 36/0 | ADIE CAMP When It's Over (BEC) |
| 5 | 15 | BARLOWGIRL I Need You To Love Me (Fervent/Curb/Warner Bros.) | 442 | +10 | 23 | 26/0 | |
| 9 | 6 | TREE63 All Over The World (Inpop) | 434 | +82 | 2 | 20/3 | MOST |
| 6 | Ď | AYIESHA WOODS Happy (Gotee) | 396 | +22 | | 21/0 | INCREASED PLAYS |
| 8 | 18 | STORYSIDE: B More To This Life (Gotee) | 354 | -2 | 7 | 18/0 | |
| 7 | 19 | BROTHER'S KEEPER He Took The Scars (Training Union/Ardent) | 341 | -18 | 11 | 14/0 | * TOTAL PLAY |
| 20 | 20 | NATALIE GRANT The Real Me (Curb) | 337 | -18 | 5 | 17/8 | ANTIST TITLE LABEL(S) INCREAS |
| 21 | 21 | JEREMY RIDDLE Sweetly Broken (VMG) | 334 | -12 | | 13/0 | CHINS TOMLIN Made To Worship (Sixsteps/Sparrow/EMI CMG) + 101 TREERS All Over The World (Incoc) + 02 |
| 26 | 22 | MATTHEW WEST History (Universal South/EMI CMG) | 304 | +62 | 3 | 16/2 | PHILLIPS, CRAIG & DEAN Your Name (INO) +73 |
| 29 | 23 | TURNING Out Of My Hands (RKT/Rocketown) | 296 | +63 | 2 | 15/1 | BRANDON HEATH Our God Reigns (Reunion/PLG) +60 |
| 23 | 24 | ANDY CHRISMAN Believe (Upside/Shefter) | 286 | -9 | | 15/1 | TURNING Out Of My Hands (RKT/Rocketown) +63 |
| 25 | 25 | DOWNHERE A Better Way (Centricity/Word) | 273 | +14 | 4 | 13/1 | MATTNEW WEST History (Universal South/EMI CMG) +82 |
| 22 | 26 | PAUL COLMAN Holding Onto You (Inpop) | 273 | -65 | 16 | 16/0 | SALVADOR Shine (Word/Curb/Warner Bres.) +54 MARK SCHULTZ Broken & Benutitul (Word/Curb/Warner Bres.) +42 |
| 30 | 2 | MATT REDMAN You Never Let Go (Sixsteps/Sparrow/EMI CMG) | 249 | +19 | 2 | 12/1 | STANFIELD Son Of God (Searrow/EMI CMG) +44 |
| 24 | 28 | AFTERS All That I Am (Simple/INO) | 246 | -31 | 13 | 15/0 | PAUL BALOCHE Because Of Your Love (Integrity Label Group) +3 |
| 28 | 29 | WARREN BARFIELD Saved (Essential/PLG) | 237 | +2 | 18 | 12/0 | |
| but | 30 | BRANDON HEATH Our God Reigns /Reunion/PLG/ | 221 | +66 | 1 | 12/1 | |
| | - | Manifested simpley data superlied by Madiabase Descents - divides - 4 Descents - Desite Vie | | | | | MOST |

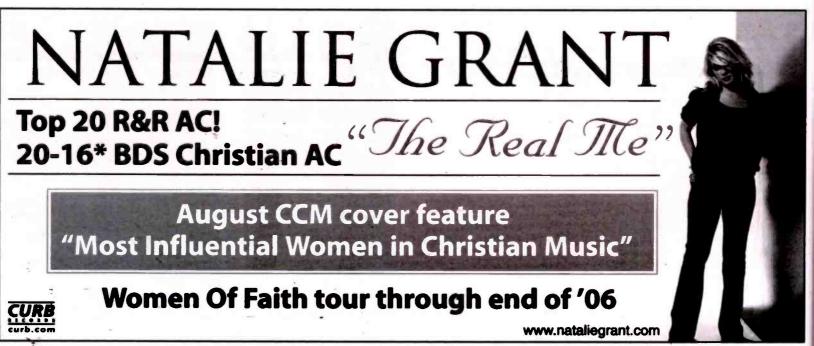
42 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are fied in total plays, the song with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

NEW & ACTIVE

HYPER STATIC UNION Praying For Sunny Days (RKT/Rocketown) Total Plays: 168, Total Stations: 8, Adds: 0 SALVADOR Shine (Word/Curb/Warner Bros) Total Plays: 152. Total Stations: 11. Adds: 4 PAUL BALOCHE Because Of Your Love (Integrity Label Group) Total Plays: 150. Total Stations: 9. Adds: 3 POINT OF GRACE God is in it /Word/Curb/Warner Bros./ Total Plays: 146, Total Stations: 4 Adds: D

WARREN BARFIELD Come Alive (Essential/PLG) Total Plays: 127, Total Stations: 5, Adds: 0 LINCOLN BREWSTER Majestic (Integrity Label Group) Total Plays: 122, Total Stations: 6, Adds: 0 AVALON Orphans Of God (Sparrow/EMI CMG) Total Plays: 119, Total Stations: 6, Adds: 0 CHRIS TOMLIN Made To Worship /Sixsteps/Sparrow/EMI CMG/ Total Plays: 103, Total Stations: 15, Adds: 15 MARK SCHULTZ Broken & Beautiful (Word/Curb/Warner Bros.) Total Plays: 89, Total Stations: 8, Adds: 5 CALEB ROWDEN You Are Holy (Slanted) Total Plays: 84, Total Stations: 5, Adds: 1

Songs ranked by total plays



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| | | | | | | | | | ROCK TOP 30 | | | | |
|--------------|------|--|-------|-------|-------------------|----------|-------|------|--|-------|-------|-------------------|------|
| LAST NEEK | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | STATIONS | WEEK | THIS | ARTIST TITLE LABELIS | PLAYS | PLAYS | WEEKS ON CHART | TOTA |
| 1 | 1 | H. NELSON Everything You Ever Wanted (Tooth & Nail) | 1242 | -39 | 15 | 29/0 | 2 | 0 | DECYFER DOWN Life Again (SRE) | 363 | +5 | 15 | 31 |
| 3 | 2 | NEEDTOBREATHE You Are Here (Sparrow/EMI CMG) | 966 | +13 | 11 | 27/0 | 3 | 2 | RED Breathe Into Me (Essential/PLG) | 341 | +10 | 13 | 31 |
| 2 | 3 | STORYSIDE:B Everything And More (Gotee) | 528 | -43 | 17 | 21/0 | 4 | 8 | DAY OF FIRE Cut & Move (Essential/PLG) | 304 | +9 | 11 | 28 |
| 8 | • | HYPER Praying For Sunny Days (RKT/Rocketown) | 905 | +59 | | 25/1 | 1 | 4 | RUN KID RUN We've Only Just Begun (Tooth & Nail) | 294 | .77 | 17 | 21 |
| 4 | 5 | MAT KEARNEY Nothing Left To Lose (Inpop) | 894 | -16 | 28 | 23/0 | 5 | 5 | PROJECT SS My Will Be A Dead Man (Tooth & Nail) | 286 | -2 | 17 | 20 |
| 7 | 6 | AYIESHA WODDS Happy (Gotee) | 877 | +6 | 13 | 23/0 | 7 | 6 | MANIC ORIVE Luckiest (Whiplash) | 255 | +1 | 13 | 2 |
| 5 | 7 | AARON SHUST My Savior My God /Brash/ | 814 | -85 | 20 | 28/0 | 6 | 7 | RELIENT K High DI 75 (Gotee) | 244 | -13 | 7 | 21 |
| 6 | 8 | MERCYME So Long Setf (INO) | 801 | -74 | 15 | 29/0 | 10 | 8 | FALLING UP Contact (BEC/Tooth & Nail) | 241 | +7 | | 2 |
| 13 | 9 | LEELAND Sound Of Melodies (Essential/PLG) | 731 | +54 | 1 | 22/0 | 9 | 9 | SPOKEN Time After Time (Tooth & Nail) | 224 | -18 | 5 | 2 |
| 11 | 10 | NATE SALLIE Breakthrough (Curb) | 721 | +2 | 12 | 18/0 | 13 | 10 | H. NELSON Everything You Ever Wanted (Tooth & Nail) | 223 | +2 | 18 | 1 |
| 9 | 11 | SANCTUS REAL I'm Not Alright (Sparrow/EMI CMG) | 718 | -185 | 21 | 16/0 | 16 | Ũ | FIREFLIGHT You Decide (Ficker/PLG) | 216 | +8 | 7 | 2 |
| 16 | 12 | RELIENT K High Of 75 (Goton) | 676 | +181 | | 22/4 | 15 | 12 | P.O.D. This Time (Atlantic) | 216 | +7 | | 2 |
| 4 | 0 | FIGHTING Back To You (EMI Music Reactive/Gotee) | 661 | +27 | 7 | 21/2 | 14 | B | STARFIELD My Generation (Sparrow/EMI CMG) | 211 | +2 | 14 | 1 |
| 0 | 14 | PLUMB Bittersweet (Carb) | 851 | .72 | 12 | 18/0 | 19 | 0 | ELEVENTYSEVEN MySpace (Ficker/PLG) | 288 | +12 | 4 | 2 |
| 7 | 15 | STELLAR KART Me And Jesus (Word/Carte/Warner Bros.) | 637 | +68 | 4 | 22/2 | 18 | 6 | The second se | 205 | +1 | | 1 |
| 9 | 1 | JESSIE DANNELS Everyday (Midas) | 628 | +68 | 5 | 23/1 | 17 | 16 | JONAH33 Desensitized (SRE/Ardent) | 203 | .2 | 5 | 2 |
| 0 | Ō | DALTON Life Afraid (Salectric) | 609 | +81 | | 20/1 | 12 | 17 | PLUMB Good Behavior (Curb) | 199 | -28 | 15 | 2 |
| 8 | 18 | DOWNHERE The More (Centricity/Word) | 582 | +13 | 18 | 17/1 | 24 | 18 | FLYLEAF Fully Alive (Octone/RCA/RMG) | 194 | +40 | 3 | 2 |
| 1 | 19 | STARFIELD My Generation (Sparrow/EMI CMG) | 525 | +8 | | 17/0 | 8 | 19 | FOLD The Title Track (Tooth & Nail) | 193 | -44 | 19 | 1 |
| 5 | 20 | THIRD DAY I Can Feel It (Essential/PLG) | 491 | -91 | 13 | 16/0 | 20 | 20 | STAVESACRE It's Beautiful (Abacus) | 189 | -1 | 11 | 2 |
| 2 | 2) | DAVID Wholey Yours (Sixsteps/Sparrow/EMI CMG) | 485 | +48 | 7 | 16/1 | 21 | 21 | CLASSIC_ The Caldest_/Tooth & NailEM Music Reactive/ | | | | 1 |
| ut | 22 | JARS OF CLAY Dead Man (Carry Me) (Essential/PLG) | 441 | +298 | 1 | 16/8 | 22 | 22 | THOUSAND FOOT KRUTCH Breathe You In (Tooth & Nail) | | -10 | | 1 |
| 3 | 23 | MATTHEW WEST History (Universal South/EMI CMG) | 335 | +23 | 4 | 12/0 | Debut | 23 | The second se | 157 | +83 | 1 | 2 |
| 9 | 23 | AUDID ADRENALINE Goodbye (FareFrant/EMI CMG) | 317 | +47 | 2 | 11/2 | 25 | 24 | | 154 | +5 | | 1 |
| 25 | 25 | FRAY Over My Head (Cable Car) (Epic) | 313 | +12 | 5 | 8/0 | Debut | 25 | The second s | 147 | +42 | 1 | 1 |
| NWD | 26 | THOUSAND FOOT KRUTCH Breathe You In (Tooth & Nail | 384 | +81 | 1 | 11/1 | 26 | 26 | | 145 | +5 | | 1 |
| 4 | 27 | P.O.D. This Time (Atlantic) | 292 | -12 | 3 | 12/1 | 29 | 2 | the second s | 127 | +20 | 2 | 1 |
| 6 | 28 | NICHOLE NORDEMAN Real To Me (Sparrow/EMI CMG) | 285 | +3 | 3 | 8/0 | Debut | 28 | | 124 | +19 | i | 1 |
| T | 29 | M.BORILLA Sinti (Without You) (Cross Movement) | 279 | +15 | 1 | 11/0 | 27 | 29 | | 122 | +2 | | 1 |
| 28 | 30 | DECEMBERADIO Love Found Me Gove's Got A Hald Stanted | | -15 | 2 | 10/0 | 30 | 30 | UNDEROATH Writing (EM Music Reacting/Tooth & Nail | | +16 | 2 | 1 |
| _ | | | | | | | | • | and an and the second process of the second se | | | • | |

NEW & ACTIVE

SANCTUS REAL The Face Of Lave (Sparrow/EAM CMG) Total Plays: 245. Total Stations: 12. Adds: 2 FIREFLIGNT You Decide /Flicker/PLG/ Total Plays: 228, Total Stations: 11, Adds: 1 JIMMAY INCEDINAM Lost At See (Inner) Total Plays: 227, Total Stations: 11, Adds: 3 NATASHA BEDINGFIELD Unwritten (Epic) Total Plays: 226, Total Stations: 6, Adds: 0 FOOLISH THINGS Snirit Came /lanon Total Plays: 223, Total Stations: 8, Adds: 2

RUN KID RUN We've Only Just Begun (Tooth & Mail) Total Plays: 213, Total Stations: 8, Adds: 1 KUTLESS Winds Of Change (BEC/Tooth & Nail) Total Plays: 209, Total Stations: 10, Adds: 1 REBECCA ST. JAMES God Halo Ma (FaraFront/EMI CMG) Total Plays: 202. Total Stations: 8. Adds: 1 FM STATIC Waste Of Time (Tooth & Noil) Total Plays: 192, Total Stations: 7, Adds: 0 CIRCLESLIDE Gravity /Centricity/ Total Plays: 192, Total Stations: 6, Adds: 0

NEW & ACTIVE

LEELAND Sound Of Maladies (Ess Total Plays: 100, Tetal Stations: 8, Adds: 0 EMERY So Cold I Could See My Breath (Tooth & Nail) Total Plays: 86, Total Stations: 7, Adds: 3 SEVENTH DAY SLUMBER Brook Me (BEC/Tooth & Nail Tetal Plays: 68 Tetal Stations: 11 Adds: 5 **MEVERTHELESS** The Real (Ficker/PLG) Total Plays: 63, Total Stations: 6, Adds: 3 EDISON GLASS In Such & State (Crodential/EMI CMG) Total Plays: 42, Total Stations: 5, Adds: 1

LAST TUESDAY The Stand (Goteen Mono Vs. Stereo Total Plays: 24, Total Stations: 7, Adds: 3

ANDERLIN Audrey, Start The Revolution! (Tooth & Nail) Total Plays: 17, Total Stations: 4, Adds: 3

-

CRESWELL Get Away (Break Of Day) Total Plays: 9, Total Stations: 7, Adds: 4

HYPER STATIC UNION Life Giver (RKT/Rocketon Total Plays: 4, Total Stations: 4, Adds: 4



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RR CHRISTIAN

SARA GE Total Play M. SCHU Total Play FIGHTIN **Total Play** CHARLIE Total Play HAWK M Total Play

July 21, 2006

| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL |
|------|------|--|-------|-------|-------------------|-------|
| 1 | 1 | MARK HARRES Find Your Wings (NO/Columbia) | 353 | -5 | 18 | 180 |
| 2 | 2 | BRIAN LITTRELL Welcome Home (Reunion/PLG) | 319 | +34 | 11 | 15/1 |
| 3 | 3 | AARON SHUST My Savier My God (Brash) | 281 | +19 | 13 | 13/0 |
| 4 | 0 | THIRD DAY Mountain Of God (Essential/PLG) | 266 | +13 | 7 | 14/0 |
| 6 | 6 | SARA GROVES Just Showed Up (NO) | 258 | +11 | 18 ' | 140 |
| 5 | 6 | CASTING Praise You (Beach Strent/Rounion/PLG) | 250 | +1 | 22 | 12/0 |
| 8 | 0 | SELAN Bloss The Broken Reed (Card) | 233 | +17 | 18 | 11/0 |
| 11 | 8 | AVALON Orphans Of God /Sparrow/EMI CMG/ | 230 | +33 | | 140 |
| 14 | 0 | | 221 | +57 | 2 | 16/2 |
| 10 | 10 | LARNELLE HANNES Look At Your Hunds (Discovery House) | 286 | -1 | | 12/0 |
| 7 | 11 | DAVID PNELPS Bahali The Lands /Word/Carb/Warner Graz. | 284 | -33 | 14 | 11/0 |
| 12 | 0 | MICHAEL CARD Older Than The Rain (Discovery Hense) | 197 | +5 | | 13/0 |
| 9 | 13 | WAYBURN DEAN Getta Forgive Them (Way Jacks/EMG) | 154 | -16 | 15 | 11/0 |
| 15 👌 | | TWILA PARIS Hosanne (You Are Holy) Anaprily Label Group! | 156 | +8 | | 11/0 |
| 18 | 6 | JAIME JANGOCHIAN Heer My Wership (Centricity) | 151 | +11 | 2 | 12/0 |
| 16 | 16 | MERCYINE So Long Solf (IVO) | 151 | +8 | | 10/0 |
| 17 | 0 | BIG DADDY Without You /Fervent/Cutb/Warner Bros.) | 146 | +5 | | 810 |
| 19 | 13 | JOEL ENGLE Be A Father To Her (Doxology) | 142 | +2 | 5 | 18/8 |
| 20 | 0 | SCOTT WESLEY BROWN Jesus Come (Devotion Music) | 141 | +2 | 3 | 910 |
| 13 | 20 | BEBD NORMAN Semetimes By Step (Reunion/PLG) | 136 | -47 | 18 | 5/8 |

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15. © 2006 Radio & Records

Rhythmic Specialty Programming

ARTIST TITLE LABEL(S)

| 1 | AMBASSADOR | My | Clothes, | My | Hair | (Cross | Movemen |
|---|------------|----|----------|----|------|--------|---------|
|---|------------|----|----------|----|------|--------|---------|

- PETTIDEE Don't Stop (Beatmart) 2
- 3 GRITS Ooh Ash (Gotee)
- ROB HODGE I'm Rich (Beatmart) 4
- 5 MICHELLE BOIHLLA Sinti (Without You) (Cross Mov
- 6 MARS ILL Sound Off (Gotee)
- 7 TEDASHII Houston, We Have A Problem (Reach)
- 3 THE GDD WAY Ride 4 U (Kaught Upp) 8
- 9 JAPHIA LIFE Joanna (Beatmart)
- 10 TRU LIFE Moments (Cross Movement)

| America's E For The We | | | | | R Son | gs 12 + |
|--|------|------|------|------------|------------|------------|
| Hit Music Research Artist Title (Label) | TW | Fam% | Burn | W 12-17 | W 18-24 | W 25-34 |
| CASTING CROWNS Praise You in This Storm (Beach Street/Reunion/PLG) | 4.42 | 58% | 17% | 4.18 | 4.48 | 4.4 |
| AARON SHUST My Savior My God (Brash) | 4.41 | 98% | 18% | 4.22 | 4.34 | 4.38 |
| DAVID CROWDER BAND Wholy Yours /Sarsteps/Sparrow/EMI CMG/ | 4.24 | 95% | 18% | 3.9 | 4.32 | 4.24 |
| RELIENT K High Of 75 (Gotoe) | 4.18 | 68% | 5% | 4.82 | 4.87 | 3.79 |
| NATASHA BEDNIGFIELD Unwritten (Epic) | 4.14 | 81% | 21% | 4 | 4.18 | 4.1 |
| NAWK NELSON Everything You Ever Wanted (Tooth & Nail) | 4.12 | 88% | 18% | 4.33 | 4.24 | 3.81 |
| JESSIE DAMELS Everyday (Midas) | 4.89 | 88% | 18% | 4.15 | 4.18 | 3.84 |
| STELLAR KART Me And Jesus (Word/Curb/Warner Bros.) | 4.88 | 58% | 5% | 4.38 | 4 | 3.71 |
| AFTERS All That I Am (Simple/INO) | 4.84 | 84% | 23% | 3.82 | 3.97 | 4.84 |
| MERCYME So Long Solf (INO) | 3.90 | 95% | 17% | 1.78 | 3.88 | 3.82 |
| SANCTUS REAL I'm Not Alright /Sparrow/EMI CMG/ | 3.97 | 98% | 19% | 3.87 | 3.92 | 3.95 |
| STORYSIDE: B Everything And Mare /Gates/ | 3.85 | 84% | 15% | 3.85 | 4.82 | 3.88 |
| MAT KEAMNEY Nothing Left To Lose (Inpage) | 3.95 | 94% | 18% | 3.67 | 4.81 | 3.89 |
| NON KID NON We've Only Just Began (Tooth & Nail) | 3.83 | 88% | 7% | 4.00 | 3.79 | 3.67 |
| DOWINNERE The Mars (Centricity/Word) | 3.81 | 84% | 17% | 3.83 | 3.95 | 3.87 |
| MATTNEW WEST History (Universal South/EMI CMG) | 3.90 | 00% | 11% | 4.15 | 4.80 | 3.67 |
| TREE63 Stand Fer You (Inpos) | 3.90 | 98% | 23% | 3.73 | 4 | 3.97 |
| FIGHTING INSTINCT Back To You (EMI Music Reactive/Gates) | 3.80 | 74% | 17% | 3.58 | 3.88 | 3.85 |
| HYPER STATIC UNION Praying For Sunny Days (RKT/Rocketown) | 3.89 | 85% | 14% | 3.82 | 4.86 | 1.79 |
| INCHOLE NORDEMAN Real To Ma (Snarrow/EMI CMG) | 3.84 | 83% | 28% | 3.83 | 3.83 | 1.77 |
| FRAY Over My Head (Cable Car) (Enic/ | 3.83 | 73% | 23% | 3.79 | 3.83 | 3.75 |
| KJ-52 He is All (BEC/Tooth & Neil) | 1.79 | 78% | 28% | 3.91 | 3.6 | 3.00 |
| STARFIELD My Generation (Sparrow/EMI CMG) | 3.79 | 78% | 18% | 3.81 | 4.87 | 3.68 |
| AYIESHA WOODS Happy (Gotae) | 3.78 | - | 28% | 3.81 | 3.77 | 3.86 |
| TURINING Out Of My Hands (RKT/Rocketown) | 3.78 | 58% | 16% | 3.71 | 3.83 | 3.74 |
| LEELAND Sound Of Melodies (Essential/PLG) | 3.77 | 71% | 21% | 3.92 | 3.81 | 3.87 |
| PLUMB Bittersweet (Curb) | 3.76 | 81% | 28% | 3.36 | 3.77 | 4.82 |
| NATE SALLIE Breakthrough (Curb) | 3.78 | 89% | 28% | 3.47 | 3.54 | 3.76 |
| THIRD DAY I Can Feel It (Essential/PLG) | 3.69 | 73% | 17% | 3.44 | 3.52 | 3.83 |
| NEEDTOBREATHE You Are Here (Soarrow/EMI CMG) | 3.66 | 85% | 16% | 3.69 | 3.87 | 3.67 |
| KRYSTAL MEVERS Fire (Essential/PLG) | 3.82 | 88% | 36% | 4 | 3.78 | 3.41 |
| DALTON Life Afraid (Selectric) | 3.58 | 52% | 15% | 3.56 | 3.57 | 3.69 |
| P.O.D. This Time (Atlantic) | 3.52 | 31% | 3% | 3.59 | 3.5 | 3.37 |

This report is a cumulative sample of current online music surveys conducted by Christian CHR stations across the country. Total sample size is 70 respondents. That average lawerability estimates are based on a scale of 1-5. (1= don't like it at all, 5 = love 4). Total sample size is 70 respondents. That average lawerability estimates are based on a scale of 1-5. (1= don't like it at all, 5 = love 4). Total sample of presents the percentage of respondents who ecognized the song Tatul barn represents the number of respondents who said they are liked of hearing the song. TW = This Week, Sample composition is based on persons 12e. Persons are concered via the internet. Once passed, they can take the music test when invited to do so by their local radio station. When comparing this data with what is happening at your station please keep in mind that number of spins, percentage of lamiliarity, and other factors must be laten into consideration as well, and that your results may vary accordingly. HitMusicResearch, com results are intended to show opinions of passing with songs that have been added into rotation recently, there's usually not a reliable and large enough sample size loy all data from. Hit Music Research, com. The HMM system is aveilable methodored by lift Ithats Research.

CHRISTIAN AC TOP 30 INDICATOR

| LAST | THIS | ARTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON CHART | TOTAL |
|-------|----------|--|-------|-----------|-------------------|-------|
| WEEN. | 1 | MERCYME So Long Sett (INO) | 1128 | -28 | 18 | 37/8 |
| 2 | ė. | THIRD DAY Mountain DI God (Essential/PLG) | 1111 | +45 | 18 | 39/2 |
| 3 | 6 | BRIAN LITTRELL Welcome Home (Reunion/PLG) | 1054 | +45 | 15 | 35/8 |
| - | | | 988 | - | | |
| | - | MARK HARRIS Find Your Wings (INC/Columbia) | | -35 -5 | 18 | 35/0 |
| 7 | 5 | DAVID Wholly Yours (Sixsteps/Sparrow/EMI CMG) | 852 | - | 14 | 31/0 |
| - | 6 | AARON SHUST My Sevier My God (Brash) | 845 | -31 | 24 | 29/0 |
| 6 | 1 | CASTING. Prove You In This Sterm Beach Street Reurison PLG | | -147 | 23 | 25/0 |
| -8 | 9 | DOWINHERE A Bottor Way (Contricity/Word) | 783 | +18 | 11 | 29/1 |
| 9 | Q | AVIESNA WOODS Happy (Gotae) | 683 | +8 | 12 | 26/0 |
| 11 | Q | NICHOLE MORDEMAIL Red To No /Sparrow/EMI CMS | 864 | +14 | 11 | 26/0 |
| 12 | Q | KUTLESS Strong Tower (BEC/Tooth & Nail) | 650 | +11 | 18 | 27/0 |
| 13 | 0 | STORYSIDE: 8 More To This Life (Gotoe) | 504 | +18 | 11 | 23/0 |
| 15 | œ | JEREMY NUDLE Sweetly Broken (VMG) | 551 | +36 | 7 | 25/8 |
| 16 | Q | MATTNEW WEST History (Universal South/EMI CMG) | 544 | +37 | 7 | 24/8 |
| 18 | 15 | NATALIE GRANT The Real Me (Carb) | 522 | +25 | 7 | 26/0 |
| 10 | 16 | SELAN Blass The Broken Read /Curb/ | 518 | -150 | 19 | 15/0 |
| 22 | O | TREEG3 All Over The World (Inpop) | 477 | +89 | 4 | 26/3 |
| 20 | • | MAT KEANNEY Nothing Left To Lose /Apage/ | 487 | +18 | | 15/0 |
| 21 | 19 | BUILDING 429 Belong To You (Word/Curb/Warner Bros.) | 443 | +33 | 1 | 23/0 |
| 19 | 20 | AFTERS All That I Am (Simple/IWO) | 440 | -17 | 18 | 17/0 |
| 17 | 21 | BIG DADDY Without You /Fervent/Curb/Warner Bros. | 411 | -96 | 18 | 18/0 |
| 24 | 22 | TURINING Out Of My Hands (RKT/Rocketown) | 369 | +31 | 3 | 19/0 |
| 26 | 23 | M. REDMAN You Never Lat Go (Sixsteps/Sparrow/EMI CMG) | 355 | +88 | 3 | 18/2 |
| 28 | 24 | BRANDON HEATH Our God Reigns (Reunion/PLG) | 332 | +73 | 2 | 17/1 |
| 25 | 25 | HYPER Praying Fer Sunny Days (RKT/Rocketown) | 308 | +4 | 5 | 16/0 |
| 23 | 26 | SHAWN MCDONALD Free (Sparrow/EMI CMG) | 298 | -51 | 12 | 13/0 |
| 27 | 27 | SALVADOR Shine (Word/Curb/Warner Bros.) | 285 | +13 | 2 | 18/1 |
| Debut | 28 | C. TOMLIN Made (Sirsteps/Sparrow/EMI CMG) | 249 | +241 | 1 | 22/19 |
| 29 | 29 | POCKET The Welcome Song (Mynth/Curb/Warner Bros.) | 244 | +14 | 2 | 16/2 |
| Debut | | STANFIELD Son Of God (Sparrow/EMI CMG) | 235 | +17 | 1 | 11/0 |

40 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/9 - Saturday 7/15. © 2006 Radio & Records

NEW & ACTIVE

| ROVES Just Showed Up (INO) | AUDIO ADRENALINE Goodbye (ForeFront/EMI CMG) |
|--|--|
| ys: 230, Total Stations: 12, Adds: 0 | Total Plays: 136, Total Stations: 8, Adds: 0 |
| ULTZ Broken & Beautiful (Word/Curb/Warner Bros.) | B. NDRMAN I/R. MULLINS Sometimes By Step (Reunion/PLG) |
| ys: 184, Total Stations: 13, Adds: 7 | Total Plays: 128, Total Stations: 6, Adds: D |
| IG Back To You (EMI Music Reactive/Gotee) | LINCOLN BREWSTER Majestic (Integrity Label Group) |
| ys: 176, Total Stations: 9, Adds: 0 | Total Plays: 127, Total Stations: 5, Adds: 1 |
| E HALL Marvelous Light (Susteps/Sparrow/EMI CMG) | SEVENTH Oceans From The Rain (BEC/Tooth & Nail) |
| ys: 142, Total Stations: 7, Adds: 1 | Total Plays: 121, Total Stations: 6, Adds: 1 |
| ELSON Everything You Ever Wanted (Tooth & Nail) | GINNY OWENS ISHAWN LEWIS Open Arms (Rocketown) |
| ys: 137, Total Stations: 6, Adds: 1 | Total Plays: 113, Total Stations; 8, Adds: 2 |
| | |

Ten Ways To Increase

Continued from Page 67

Conflict and Emotion

Lane moves on to his third tip for raising your morning ratings by saying, "If you think about it, every television show or radio show that is very successful, every novel, every film, is about conflict. Human conflict drives entertainment.

"I underscore that, on radio, most of the time it should be friendly conflict. It's about something to be resolved, a quest you're on, something that you're trying to prove or disprove. It's also about having contrasting views on the show.

"I can't tell you how many shows I hear while traveling around the country where maybe they watched American Idol the night before, and every person on the show has the same opinion.

"Any time you have a discussion about something like that, if there are two people on your show and one person is pro and the other is con, as a listener, I have someone I agree with, who validates my feelings and opinions, and I have someone I disagree with.

"When I disagree with someone I'm also more emotionally engaged in the show."

Let Listeners In

Lane continues, "You, as a talent, want

people to feel like they're part of the show and that you're talking to them individually. A lot of times I'll hear someone use the word everybody, or you guys or y'all.

"We know that radio is a very personal experience. People are listening in their car or at their desk or in their home, so when you refer to listeners, it should be you.

"If there is more than one person on your show, it's important that you refer to one another by name. This builds identity, especially if there are multiple people on the air or if there are other people, like a newsperson or traffic person. It also makes it easier for the listener to follow who's talking.

"The 'you' orientation is a concept that's used in comedy. If you watch Leno or Letterman or any of those kinds of shows, you'll notice that they start a conversation with 'Did you ever notice?' or 'You know why.'

"The reason they do that is because, if you're going to tell a personal story, it's much better to start it with 'you' because, as a listener, I feel like you're talking to me. A person who uses the word I all the time comes off as more egotistical or self-centered."

Part Two of this series will appear in the Aug. 11 issue of R&R.

RR CHRISTIAN REPORTERS Stations and their adds listed alphabetically by market

| | AC | | KGCB/Flagstaff, AZ OM: Brian Letendry PDMD: Milla Madrin 16 POCIET FULL OF ROCKS 10 CHRS TOMILIN | WGVC,Greenville, SC* OM: Mark Hamble POIMO: Mike McKeet No Adds | KFSH/Los Angeles, CA* OM: Jim Tinhor PD: Chugh Tylor APD MD: Bob Shaw No Adds | KTRS.Minneapolis. MN* PD: Cluck Knapp MD: Dan Wynto 14 MATTNEW WEST | WPAR/Roanoke VA* OMME Jackie Howard CHRIS TOMUN MARK SCHULTZ | XII The Message/Satellite PO Jan Zother MD: Jin Eppertum 11 JESSIE DAMELS | WGTS/Washington, DC* Oll Ty WcFarland PD: Bochy Wilson Alignay APD: Bronnan Washish |
|-------------------------|---------------------------------------|--|--|--|--|--|---|--|--|
| | 1 | 1 | 10 MARK SCHLILTZ | WLFJ Greenville SC* | inc Adds | KBMQ Monroe LA | | | MD Rob Conterny No Adds |
| KGRZ/Abilene. TX | WRCM Charlotte* | KBNJ/Corpus Christi, TX | 10 ADIE CAMP | PD:MD: Ros Dempery | WJIE LOUISVILLE, KY | PO Phillip Brooks | WRCL/Rochester, NY | KCMS Seattle, WA* | RC AGOS |
| ON Deug Harris | PD Dwayne Harrison | PD Jan Fahi | 1 SANCTUS REAL | APO Gary Miller No Adds | ON Gres Holt | MD Melessa Rants | PD Mark Shuttleworth | PO Scott Valentine | |
| PO-MO Gary Hitt | 2 MARK SCHULTZ | 15 BRANDON HEATH | | | PD: Jim Galipeau | 15 BIG DADDY WEAVE | MD Hally McKay | IND, Sarah Taylor | WGRC Williamsont PA |
| 7 TREE63 | 1 SALVADOR | 15 MARK SCHULTZ | WPER/Fredericksburg, VA | KAIM Honolulu, HI* | APO NO Chris Crain | 15 CHRIS TOMLIN | 1 SEVENTH DAY SLUMBER | 34 CHRIS TONILIN | PS/MO, Larry Weidman |
| 7 NEEDTOBREATHE | | 14 PHILLIPS, CRAIG & DEAN | Plit: Frankan Morea | PD: Michael Shishido | 24 TREE63 | 15 PHILLIPS, CRAIG & DEAN | 1 SANCTUS REAL 1 BERO NORMAN | | 15 BRETT RUSH |
| 7 SANCTUS REAL | WBDX/Chattanooga, TN* | CHRIS TOMLIN | APO Enc Semmers | MO Kim Harper | 19 CHRIS TOME IN | TO THELE & COURSE & DONE | 1 BEBO NORMAN | WFRM South Bend, IN | 15 ECHOING AVIGELS |
| 7 WARREN BARFELD | OMLPD Jason McKay | KLTY/Dallas, TX* | 22 TREE63 | No Adds | TO GETTIS TOTAL IN | WFFL/Nashville, TN* | | PD Jim Carter | 15 GINNY OWENS ISHAWN |
| 6 SALVADOR | APD MO. Justin Wade | | 22 PHILLIPS. CRAIG & DEAN | KS8J Houston TX* | WRWIA outmilie ICY | PD: Vance Oiltart | WOFL/Rockford, IL | MD, Deep Meery | LEWIS |
| 6 CHARLIE HALL | 3 MATT REDMAN | PD: Chuck Finney | | PD: Charte Press | DILPD Groot Kramer | ND Scott Panaler | Old Paul Youngblood | 12 CHRIS TOME IN | 15 MARK SCHULTZ |
| | 2 BEBO NORMAN | APO NO. Michael Prendergast 5 PMII: BALOCHE | K7K7/Ft. Smith. AR | MD Jim Benjer | No Adds | FIGHTING INSTINCT | PD:NO Rick Hall | 5 ADIE CAMP | 15 PHILLIPS CRAIG & DEAN |
| WFSH Atlanta, GA* | 2 SEVENTH DAY SLUMBER | 3 MATTHEW WEST | Obl/PC Dave Barries | 20 PHILLIPS CRAIG & DEAN | NU ADDS | CALEB ROWDEN | No Adds | | 15 CASTING PEAPLS |
| PD Keven Avery | | 3 MATTHEW WEST | SANCTUS REAL | and the second second second second | A second second second | CHRIS TOMLIN | | WHPZ/South Bend, IN | CHRIS TOMLIN |
| IID Make Stoudt | WAKW Cincinnati, OH* | 2 CHRIS TOMB IN | PHILLIPS CRAIG & DEAN | WISG Indianapolis, IN* | KSWP Lulkin TX | Crimia Tolline and | | PD:00 Tem Scatt | |
| 6 TREE63 | PD: Rot Lawis | | | OM PD David Wood | OM/PD: Al Ross MD: Nichole Catent | KGBLOmaha, NF* | KKFS Sacramento, CA* | 25 CHRIS TOMLIN | WXHL/Wilmington, DF |
| 4 CHRIS TOMLIN | NB: Daryl Pierce | WWIB Eau Claire, WI | WPSM/Ft, Walton Beach, FL | APD/MD: Fritz Maser No Adds | 22 CHRISTOMUN | OMPO Mark Nichaels | PD: Chris Squares | 9 MATT REEMAN | ON APD Sal April |
| | No Adds | GBR Paul Anthony | PD. Serv Theres | No Adds | 22 CHINIS TOWLIN | APDINO James "JD Gibbs" | APD MD Jaramy Burgess | 2 Martin De Davros | PD-900 Dave Kirby |
| WVFJ/Atlanta, GA | | PD-NO Greg Steward | MD: Jeaniter Press | W8G8/Jacksonville, FL* | and the second s | Against | No Adds | and an and a second second second | 5 CHRIS TOME IN |
| O Den Scheefler | WFHNI/Cleveland, OH* | 11 CHRIS TOMLIN | 20 LINCOLN BREWSTER | PG/MD: Tem Fridley | KVMV/McAllen_TX* | ANDY CHRISMAN | | KWND Springheld, MO | 5 ADIE CAMP |
| ID Steve Williams | PD: See Wilson | 10 MARK SCHULTZ | 20 DESPERATION | 8 TURNING | PD James Camblin | WATE RMARK | WJIS/Sarasota, FL* | PD:ND Jaramy Marris | 5 SUPERCHICK |
| O DOWNHERE | MD: Josh Booth | WCTL/Erie, PA | | 8 BRANDON HEATH | HD: Bob Matem | PUPUC Data Pupu | Pit: Steve Sergenee | 25 BIG DADDY WEAVE | |
| 15 THIRD DAY | CHRIS TOMLIN | Old Resalt Revenued | WLAB/FL Wayne, IN* | 7 SOUTT RIGGAN | ANA LAURA | WPOZ/Orlando, FL* | MD and Macfarlane | 24 CHRIS TOMLIN | · · · · · · · · · · · · · · · · · · · |
| | | PO/NO: Adam Fram | Pit. Den Busiker | WCOR/Johnson City* | | ONVER Date O'Neal | No Adds | | |
| WAFJ Augusta, GA* | KGTS/College Place. WA | No Adds | MD Melina Manage | PD-ND James Sharp | KJIL/Meade, KS | APD Holese Hickory | | KKJM/St. Cloud. MN | |
| D-MO Jaramy Dalay | PD: Elizabeth Holson | | 4 CHRIS TOME IN | 4 CHRIS TOME IN | PD: Michael Luskey | MD. Seatt Loop | and the second second | ONLYD: Diana Madaan | |
| to Adds | 8 THIRD DAY | KHPE/Eugane, OR | BIG DADDY WEAVE | MARK SCHULTZ | 17 MARK SCHULTZ | 10 ECHOING ANGELS | K-LOVE Pladio Network/ | 5 CHRIS TOMLIN | |
| | the statement of the statement of the | OM/PD Juli Halighan | | KOBC/Janiin, MD | 12 BIG DADDY WEAVE CHRIS TOME IN | 10 SALVADOR | Satellite* | | |
| MDJC/Berminoham, AL* | KBIQ/Colorado Springs, CO* | MD: Paul Hamandez | WCSG/Grand Ramids, MI* | OBLAD: Line Basis | CHHIS TOMILIN | 5 CHRIS TOME IN | PD: David Pierce | KHZR/St. Louis, MO | POWEREDBY |
| POIND Renais Brace | PD: Slove Ethanidge | No Adds | Old Day Machael | 18 MATT PECHANI | and the second second second | | MD Jas Rivers | All Look Const. | |
| to Asta | MD: Jask Hamilton | KYTT/Emanne, OR | FO/ND: Chris Lamba | | WMCU/Miami, FL* | KFIS/Portland, OR* | 4 BIG DADDY WEAVE | PD-MD; Gree Cassily | MEDIABASE |
| | No Adds | PD-MID: Rick Stevens | APD Jalm Bates | KLJC/Kansas City, MO* | ONLPD: Dwight Taylor | Pitt Dans Arthur | 4 CHRIS TOMLIN | 24 ECHORIG ANGELS | |
| (TSY Bone, ID* | Sector Sector States | 7 WARREN BAREFLD | 15 PAUL BALOCHE | Bilt: Bud Jones | 11 KIRK FRANKLIN | NO: Kat Tavlar | 3 DOWNHERE | 24 MARK SCHULTZ | 'Monitored Reporters |
| DAID Jarry Wands | KCVO Columbia, MD | 5 HAWK NELSON | 5 CHRIS TOMLIN | PD.400 Mislaal Grimm | | 4 MARK SCHULTZ | 1 SALVADOR | 1 CHRIS TOMLIN | |
| PD Traves Cabar | OMLPO James McCormett | Contraction of the second second | | 1 CHRIS TOMLIN | WAWZ/Middlesex, IU* | | | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 82 Total Reporters |
| to Adds | 15 CHRIS TOMLIN | KLRC/Fayetteville, AR | WJCK/Grand Rapids, MI* | 1 ANTHONY EVANS | Old Sould Taylor | KSLT/Rapid City, SD | New Life Media Network/ | ICCL/Telsa OK* | |
| | 15 PHILLIPS CRAIG & DEAN | ONLYO: Halady Miller | COM.PD: Tree Want | 1 ADIE CAMP | FB: Johnny Blanc | OM: Tem Schoonstedl | Salelite | PD: Bob Thereine | 42 Total Monitored |
| WCVIL/Bowling Green, KY | 14 BRENTON BROWN | 1 POCKET FULL OF ROCKS | MD: Bran Halana | WJTL Lancaster, PA* | MD Keth Stavans | PD Jan Andream | PD NO. Ins Bacheron | 14 CHRIS TOMUN | |
| C Weiney Tale | | 1 ADIE CAMP | 8 CHRIS TOMUN | PO Jam Shirk | 10 NICHOLE NORDEMAN | MD Jacober Water | 22 SANCTUS REAL | ADIE CAMP | |
| in Adds | WMHK/Columbia, SC* | WCLINFarationille, NC | 8 MARK SCHELTZ | HE Ful Lash | 9 TREE63 | 20 CHRIS TOMEN | 1 CHRIS TOMLIN | TOOD AGNEW | 40 Total Indicator |
| ID AGOS | PO: Tem Groone | Old Das Dadrater | 1 | 5 THIRD DAY | the second se | 20 Grand Tolant an | - drame realized | BIG DADDY WEAVE | |
| | APD: Steve Subshine | PD Jan Harpen | Wef-J/Greensboro, NC | 3 SALVADOR | WFZH/Milwaukee, WI* | KSGN/Riverside, CA* | | SANCTUS REAL | Did Not Report, |
| WAYR Brunswick, GA | No Adds | APD Sund Long | PD/MD Wally Decker | 3 PHILLIPS CRAIG & DEAN | PD.440: Danny Clayton | Chil Dave Masters | Siries Spirit 66 Satellite | ECHOING ANGELS | Playlist Frozen (2): |
| B. Barl Wagner | | Mill: Since Tarter | AFR. Darres Steams | 2 FIGHTING INSTINCT | APR: Just Lauritah | Old Dove Masters | PD/AMD Doug Hannah | POCKET FULL OF ROCKS | KJTY/Topeka, KS |
| Ib Adds | WCVO/Columbus, OH* | 10 WARREN BARFIELD | 18 BIG DADDY WEAVE | Wil GH/Lansing, MI | 13 PALL BALOCHE | APD WE Green O Team | 8 BEBO NORMAN | LEIGH NASH | WMSJ/Portland, ME |
| | delaffer Tale Look | 9 G OWENS VS LEWIS | 11 CHRIS TOMLIN | WILLIN/Lansang, IIII | 3 CHRIS TOMLIN | No Adds | 4 MARK SCHULTZ | LANDTINGET | Winser-oftand, me |
| | APGAGE Mile Report | | | | | | | | |

| CLYT/Adhuquerque, MM | KW0F/Cuder Rapids. IA | 1/220/Dec Maines, 14 | WBCF/FL Planes, FL PBNB: Past Taken 20 WARREN BANFELD 20 MARK SCHULTZ 20 JARS OF CLAV 20 GROUP 1 CREW | WVLW/Country William PD: Jonation William MD: Double Redges No Adds | W.J. Z. Martalli, WA GROVE: JP Margan AME: Anno Versicity 20 AUDIO ADREMALINE 11 BECKAH SHAE 10 PINLL WRIGHT | WPRL/Saginate, MI Off. Cannie Winter 98: Annie Oper 12: RUN KIÖ RUN 11: RELIENT K | WBYU/Selleraville, PA Bit David Balar Ph/III: Huston McCam 13 HURLESS | WYSZ/Tolado, OH Platti: Jat Hous Aff: Coup Impens 5 FIGHTING RESTINCT | KDUV/Visalia, CA PE Jao Cull APE Stamon State 4 CHRIS TOM.IN |
|--|---|--|--|---|---|---|--|---|---|
| It: Mult Bonity ID: Josey Catorillo 3 FOOLISH THINGS 3 CHRIS TOMUN 3 ADIE CAMP | PENER, Josh Davis 31 David Crowder Band 30 Jesse Daviels 30 Thousand Foot Krutch | PD: Millio Baldudo 21 JARIS OF CLAY | 20 ALDIO ADRENALINE 20 REBECCA ST JAMES CHRIS TOMEIN | WAYN/Maskette, TH GH: Boy Sees Pt: Jat Sees | 5 J-REMY INEVIN MAX | KLJFF/Ban Luis Obiepo, CA PP: Mail William MR: Monto Fagler | KTSLApatane, WA PB: Karan Disson 45: GANYY OWENS ESHAWH LEWIS | WJYF/Vaidesta, GA | WCLQ/Wansau, Wi |
| 3 SUPERCHICK | WONU/Chicago, IL 901: Judio Kogle 192: Jakashan Elbourag 102: Halary Delives | WLATE / Durinth PENTE: Tony Minhanta 3 JARS OF CLAY | WORC/Green Bay, WI DM/PD: Jan Reider 12 SUPERCHICK 7 V3 | 10: Base Whiteley 39 CHRISTOMLIN 39 JIMMY REEDHAM 38 HYPER STATIC LINION | Plante: Tany Unit APE: Joneny Laute 24 SANCTUS REAL 22 CHRIS TOMLIN | 21 JARS OF CLAY | KADI/Springfield, NO PD/ND: Roll Killiamon | GRE Hall "PK" Galaxies PGMD: Justin "Hugget" Lairony 25 PO.D 24 TAMBAY TRENT 22 FOOLSH THINGS | PDAND Half Doors 5 FIGHTING INSTRUCT 5 DOWNHERE |
| ID. INTER Conter 12 JARS OF CLAY 0 FALLING UP 1 DALTON | 31 V3 31 GROUP 1 CREW 29 JIMMY NEEDHAM | KNON/Formington, KNN PD: Damas Nor MD: Lonay Masters | 6 HYPER STATIC UNION 5 BARLOWGIRL 5 SANCTUS REAL | 36 RELIENT K 32 BARLOWGIRL | KTIPT/Repid City, SD Mit. Two Schoosefult | 982 Mille North P8: Bank Plane 31 STELLAR KART 31 JARS OF CLAY | No Adds | 17 FAMILY FORCE 5 16 V3 | 30 Total Reports |
| WHIX/Bangor, ME It Two Callins It Names South | ICTWA/Donver, CO PB: Seall Valget RELIENT IK KRYSTAL MEYERS | 26 JARS OF CLAY 25 Relient K 25 Warren Barfield | WAYK/Kalamazoo, Mi POND Mile Couplings 4 V3 2 JARS OF CLAY | WNAZ/Asstwille, TR ON/PE there there APE Jumily Neetin OB: Set Restmin 16 JAM/Y NEEDHAM | PENAID: Annual Security 23 Stellar Kart 13 Fireflight | | WOVIE/Tampo, FL PD: Johnny Vinapat MD: Olivia Pat No Adds | | Did Not Report, Playlist Frozen (KFFR/Pullman, |

| | ROCK | | WJTL/Lancaster, PA PB: Join Biol BB: Pat Joint | W.J.Z.Martalk, W. CM/PD: JP Margan | Effect Radio Hotwark/ Satellike | Red Letter Reck 20/Saletilite PD: Coly Contempor | Whip of Conts/Salatite ON/PD: Nat Reades | WBVM/Tampa, FL PB: Johnny Viscont | KMOO/Telsa, OK PD, Charles Secure |
|--|--|--|--|--|--|--|--|---|---|
| GNZ/Abilene, TX 5 JR 5 LA SYMPHONY 5 FALLING UP | WUFRI/Columbus, OH PDAID: Whit Cash 29 FAMILY FORCE 5 28 ENERY | WENL/Flint, NI NI: Briss Geelman No Adds | 1 AMBERLIN 1 AMBASSADOR | APE: Anne Veniloty 1 SHOWBREAD | PBMB: Brass Harmon APR: Busta Paratase 15 FAMILY FORCE 5 1 UNDERIDATH | 1 RVLEAF 1 RVLEAF 1 THOUSAND FOOT IRRUTCH 1 SPOUSEN 1 HYPER STATIC UNION | 1 ANGEPLIN 1 HYPER STATIC UNION | REE: Olivia Patt Ro Adds | 1 CRESWELL |
| CLYT/Alburguorguo, MM Th: Malt Gunty MD: Jony Botvillo 2 NevertheLESS | KBNL/Corpus Ciristi, TX PE Aven Danisti 1 RED UMBRELLA | WORD/Green Say, WI ON/PD: Jan Raider 1. MANIC DRIVE | KWVEA as Angulas. CA ME: Inducto Lajoin 1 NEVERTHELESS 1 BARLOWGIRL | WTR/Rechester, NY Phill: Seams Poisson APG: Cruig "Zappy" Blain 1 CRESH/REL 1 LYSTRA'S SILENCE | Firmanye/Salalille PDHD: Joe Hoyas 1 Roality FORCE S 1 FAIR | Sirius Revolution/Sate/lite Off. Sont Linky 70. Jony Bank | KCLC/BL Louis, MD MIII: One Mulat 1 Creswell 1 Nevertheless 1 Hyper Static Union | WY\$2/Totado, OH P0:ND: Jali Hausa APD: Chail Hagens | WCL Q/Wawsan, W/ PD/MD: Mult Doore 1 PO D 1 ELEVENTYSEVEN 1 JONAH33 |
| VCVIL/Bourling Green, KY II: Dele McCubbins D: Whitewy Yole 5. UNDERDATH | KVRK/Dallas, TX Pit: Carls Geoderin Nij: Deus Mitchell 9: Rivis Ser | WBFJ/Greensboru, NC PDAND: Welly Dealer APD Dealer | WDWL/Marion, IL MD: Tem Schreeder T. MYRIAD T. FAIR | WPR.//Saginaw, MI Offic Causio Westor PD: Across Bloor 1 SEVENTH DAY SLUMBER 1 DELOREAN GREY | 1 EDISON GLASS 1 Sarah Kelly | 14 FLYLEAF 14 KUDS IN THE WAY | KYNC/St. Lawis, NO Nii: Owe Market | 21 SWITCHFOOT 14 ANNERALIN 1 SEVENTH DAY SLUMBER 1 EMERY | 35 Total Reporte |
| VCWP/Brookville, NY 81 Jae Manhadi 81 Pole Nalian 18 Resea Tambani 10 Adds | B FAIR 8 AUDIO ADREMALINE 8 KRYSTAL MEYERS | 1 SEVENTH DAY SLUMBER 1 RYLEAF 1 STORYSDE B 1 ANDERLIN 1 MANAFEST 1 HYPER STATIC LINION 1 BARLOWGIRL | WHITL/Miami, FL PR Ro Robin III: Kity Bouning 25 SEVENTH DAY SLUMBER 25 FAMILY FORCE 5 | WJRS/Garasota, FL PR Show Dooman MD: Jolf HacFarlann 1 EMERY 1 FAIR | Positive Rock Show/Salelitte POMD: Just Book 1 LAST TUESDAY | The Second Of Light/Satellite POND, Bill Means 1 SEVENTH OAY SLUMBER 1 RVLEAF 1 RAMILY FORCE 5 1 LAST TLESDAY | 1 ELEVENTYSEVEN 1 Sporen 1 Creswell | KCXR/Tetss, OK PR. deb Termine HD: Seet Humsel 18 LAST TUESDAY 19 URDERDATH | Did Not Report, Playlist Frozen (3 KIBZ/Lincoln, NE WVOF/Bridgepor CT ZJAM/Satellite |

| | INSPO | | KCRM/San Angele, TX Pintik that their AFB: Shee Hayes 11 PHILIPS, CRAIG & DEAN | KCFIL/Bt. Cleand, Mill PB.Jim Park MB: Charit Hechanger 3 KATHY TROCCOLI | WHFR/Repole, ME Olk: Hards Senden FR: Risk Relation MR: Jin Stanley | | RHYTHM | IC | WYSZ/Todeste, OH Philip: Juli Name AFE: Cole Magneti 1 GOD CONSCIOUS |
|--|--|---|--|--|---|---|---|---|--|
| MMT/Ashaville, NC W: Net Hadman 7 BRIN LITTELL MMD/Chicage, IL 82 Base Joynes 9: John Sergion 9: John Sergion 9: John Sergion | WCIIVEmins, NY PE-Jaba Guma MB: Boun Buma 12 MARK SCHUTZ 11 PHILLIPS, CRANG & DEAN 11 MARTHEW WEST WWFR/Film, MD | KLYMPenes City, OK PMME Tay the APE Jacky Lock 21 PHILIPS, CRAG & DEAN WGSL/Recklord, IL Gilt Into Tatast PE Care Interne | 6 MALAURA 7 SALVADOR 7 KAINY TROCCOLI WENK/Sarcestin, FL Cit: Sergite Pati FR: See Ryster FR: See Ryster FR: See Ryster From Research CHRS: TOBL IN | 2 MARK SCHULTZ KYCC/Reekten, CA FR: Sout Maren Rit: Maren Mad | 9 TANLA PARIS 4 MARK SCHLITZ 4 PHILLIPS CHARG & DEAN 4 MICHE CARROLL 3 PEDER EIDE WEDR/WINNESSE, VO WEDR/WINNESSE, VO | WUFINCelumbus, CH PRIME INNE Cash No Acis | WLR.Z.Martalle, WA GROPE & Martalle APR: Amo Wandah 1 VIKTORY LAMARVIN WINANCS | Whip of Condu-Batality BipPl: Into Nania 1 MANAFEST | 9 Total Reporter |
| COLOMBER, TX 17. Ruth Hosper PMDE: John Millian In Adds InCOMConvent, OH In Factor Honor INTE: One Johnson S MICHAEL O'DMEN 4 ECHORIG ANGELS | PE from Samin Hit: Elyn Downy Ho Adds IGH.B.(Phonenic, AZ PE Paran Saladangar 1 PHILIPS, CINAG & DEAN 1 BY THE TREE | Channel Annels MARK SCHLITZ WUGM/Regimest, NI PMER Phase Insets B FCHCING ANGELS B PHILLPR, CHANG & GEAN 4 STEPHER MANSHALL | Anis Langu Mark Schulz Saylight Radio Hokoshi Satilla Rit Hono Honon Alt Faoi Nama Alt Faoi Nama Mit Anis Ho Ada | 7 PALE BALOCHE KIPLI/Russen, AZ Bit: An IBI PC: Even Standard BB: BIT Running 28 PALE MALORE 25 KATE GIGLERE | 20 Total Reporters Did Not Report, Playlist Prosen (2): WOLW/Traverse City, 68 Witebulance, MD | WHILE, Allowed, FL. YR: Tao Robbin Whit Gold Boundary 1 MANAFEST | The Second QI Light/Resulting Public III House 1 JACOM 1 NOB HOUSE | WTCC/Revised and MA Mile an Wines 1 ECHORG GREEN | Did Not Report, Playlist Frozen (Vibe Redio Network/Bakelik WVOF/Bridgepo CT |

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RR LATIN FORMATS



JACKIE MADRIGAL

New Life For Radio Latina

Manuel Sepúlveda on the station and the market

EDJ/Indianapolis is starting a new life after recently flipping from Contemporary to Regional Mexican with the new name "La Nueva Radio Latina 107.1, La Más Mexicana." This happened after WEDJ and market sister WSYW got a new PD, Manuel Sepúlveda. Now La Nueva Radio Latina is ready to take over Indianapolis.

With competition from other Spanishlanguage stations at a minimum, Sepúlveda is gearing up to position WEDJ as the market's most listened-to station. While that is happening, Indianapolis is fast becoming an attractive choice for Hispanics who are looking for a place to call home.

In a chat with **R&R**, Sepúlveda talks about the changes he's made and will be making to La Nueva Radio Latina and about what attracts Hispanics to Indianapolis.

R&R: What's your outlook on Indianapolis, having previously programmed in markets like Los Angeles and San Diego?

MS: This is a virgin market. I understand that the Mexican population in the market has grown 65% from last year. Of the total number of Hispanics in the area, 65% are Mexican, and most of them are from the central part of Mexico, although there are some from the north. The other 35% of the Hispanic population is Central and South American, as well as Puerto Rican. We're trying to serve the largest segment. R&R: Why the flip to Regional Mexican? MS: Our research told us that the audience wants a Regional Mexican station with variety. What we've done is join forces with the local Univision TV channel, to promote the station with them, which hadn't been done before.

R&R: Tell me about the type of Regional Mexican format you've implemented.

MS: I have given the station a new focus, which is more of a Regional Mexican variety style. That means that we are not playing only duranguense and norteño music. We are also playing mariachi by artists like Vicente Fernández

"People are very happy to have a station that will provide not only music, but also relevant information."



HONORED IN MEXICO Puerto Rican singer Ednita Nazario's handprints will forever remainin Mexico City, as she was awarded a spot on that city's Walk of Fame.

Convention 2006 Update

The Latin formats will be hosting three sessions on Friday, Sept. 22: "A New Marriage or Headed for Divorce?" "The Reality of Programming" and "Bridging the Gap," the last of which is a joint effort between Latin Urban and Rhythmic.

During the "Bridging the Gap" session we will present exclusive research on Latin Urban and Rhythmic done by Edison Media for R&R. The winners of the R&R Industry Achievement Awards in the Latin categories will be announced during the Latin sessions.

R&R Convention 2006 will take place Sept. 20-22 in Dallas. Register for the convention at *www.radioandrecords.com* and make your hotel reservations at the Hilton Anatole Hotel by calling 800-HILTONS or 214-761-7500. Mention the R&R Convention to get a price of \$175 per night.

and Alejandro Fernández and grupero by Ana Bárbara, Límite, Liberación and all those bands. We will have a lot of variety and even play a few oldies.

We want to keep the station current and support as many artists as possible. We will play norteño and corridos, but I'll be very selective. Consultant Luis Villarreal, from McVay Media, and I are working on the music, the strategy, the imaging and such.

R&R: Do you have a promotions person? MS: Right now Stephanie Myers is han-

dling all the logistics, but I am structuring all the promotions and implementing things that were not done before. Once everything is set up, we'll be broadcasting live from restaurants, stores, parks, wherever.

For now, I have one person on the street all the time, calling in with updates and promoting the station. That's done in conjunction with the billboards and our partnership with Univision TV.

R&R: Are you bringing in a new airstaff? MS: I'll be working with the staff currently here. We just introduced the new

morning show, *El Tufo Y La Bola*. It's a very entertaining show, with news, traffic and everything else that's happening locally.

The guys who do the show have been working here for a while. They are Manuel Mares "El Tufo,"

Francisco Hernández "El Zorro" and Cynthia Pérez. I'm trying to implement some of the experience I have from having worked at Entravision with Piolín and a bit with Cucuy, when I was In San Diego at XBCE-FM (La Pantera).

Manuel

Sepúlveda

R&R: With a growing Hispanic population in the market and few other Spanish-language stations, is it easier to compete?

MS: There's another Regional Mexican station in the area, WNTS-AM, which can be considered our competition, but we believe that, with the changes we've made, the audience will tune in to our station, especially because it's an FM.

R&R: What kind of relationship does the station have with the local government? That's an important factor when serving the Hispanic community.

MS: We have the advantage that our GM, Russ Dodge, who was previously at the local ESPN station, is very well-known in Indianapolis and has a lot of

"We want to keep the station current and support as many artists as possible. We will play norteño and corridos, but I'll be very selective."

contacts and relationships. He knows the mayor and the people at the Chamber of Commerce, etc. In the two weeks that I've been here I've been to a lot of mixers and meetings.

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People are very happy to have a station that will provide not only music, but also relevant information, and that has a partnership with Univision for news and such. It's all thanks to Russ. Believe it or not, we're ready to support and promote a festival that's happening July 23 and another one that will happen in August. Things are being done well and are happening fast.

R&R: Are the labels aware of the change and sending you music?

MS: I have never worked on the East Coast and don't know the promoters in the area, but I've called the people I know, and they called me as soon as they knew I was coming here. I asked them all to send me their latest material, so I haven't struggled too much. And because I programmed Regional Mexican before, I have my own library with lots of music.

R&R: What attracts the Hispanic community to Indianapolis?

MS: They are treated really well here. They've moved here because the cost of living is so low. Someone with a salary from Los Angeles can live like a king here. I'm impressed because I've lived in California for so long.

People probably think there's nothing here, but you can find everything from tacos to *tlacoyos* or anything you want. The community has opened a lot of businesses, and from what people tell me, the growth has been huge.

There are job opportunities in every field, from construction to restaurants and hotel services to agriculture. We also have lots of events, like the Indy 500, so there are a lot of job opportunities. This is like a big small town.

RR REGIONAL MEXICAN TOP 30

July 21, 2006 LAST THIS WEEKS ON TOTAL STATIONS TOTAL PLAYS PLAYS ARTIST TITLE LABELIS 2 0 JOAN SEBASTIAN Más Allá Del Sol (Balboa) 1321 +86 7 45/0 2 **CONJUNTO PRIMAVERA** Diganle (Fonovisa) 1268 -14 9 46/0 3 INTOCABLE Alguien Te Va A Hacer Llorar (EMI Televisa) 4 1098 +7 14 43/0 GRUPO MONTEZ DE DURANGO Adiós A Mi Amante (Edimonsa/Disa 3 4 1029 -98 15 44/0 6 9 **DUELO** Te Compro (Univision) 980 +121 7 38/4 6 6 LOS RIELEROS DEL NORTE Voy A Liorar Por Tí (Fonovisa) 944 +28 15 43/0 5 7 MARIAND BARBA Aliado Del Tiempo (Three Sound) 922 -55 18 47/0 ALFREDO RAMIREZ Qué Lástima (Disa) 7 8 866 -38 12 42/0 10 9 LOS HURACANES DEL NORTE Fue Mentira (Univision) 844 +358 40/3 8 10 PATRULLA 81 Payaso Loco (Disa) 820 .77 14 41/1 0 13 ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva) 796 +114 5 31/4 LOS TIGRES DEL NORTE Ingratitud (Fonovisal 11 12 697 -56 32/0 6 B 16 EL CHAPO DE SINALOA Detrás De La Puerta (Disa) 656 +22 10 36/1 14 EL COYOTE Y SU BANDA TIERRA SANTA Prohibido (Univision) 14 645 -4 15 33/0 12 15 BANDA EL RECODO El Club De Las Feas (Fonovisa) 628 .60 7 33/0 20 16 ALACRANES MUSICAL Donde Estás (Univision) 598 +87 29/5 4 18 1 JENNI RIVERA No Vas A Creer (Fonovisa) 591 +26 5 2714 18 22 LOS HOROSCOPOS DE DURANGO Cuando Se Fue (Edimonsa/Disa) 581 +85 3 28/3 17 19 SERGID VEGA "EL SHAKA" Muchachita De Djos Tristes (Sony BMG Norte) -44 529 18 31/0 29 20 ZAINO Que No Exista Nada (Fonovisa) 521 +1082 31/6 19 21 VICENTE FERNANDEZ Me Quedan Todas (Sony BMG Norte) 503 -20 11 32/1 23 22 CARDENALES DE NUEVO LEON Cómo Te Llamas Paloma (Disa) 482 -10 8 26/1 25 23 BANDA PEQUEÑOS MUSICAL Reencuentro (Fonovisa) 461 +3 4 27/0 26 24 ALICIA VILLARREAL Insensible A Ti (Universal) 438 -11 16 30/0 21 25 VALENTIN ELIZALDE Cómo Me Duele (Universal) 436 .74 12 28/0 26 28 K-PAZ DE LA SIERRA Silueta De Cristal (Edimonsa/Disa) 432 +13 3 23/3 30 21 JOSE MANUEL ZAMACONA Desde El Día Que Te Eviste (Disa) 430 +187 25/1 27 28 PANCHO BARRAZA No Va A Matarme Tu Amor (Balboa) 403 -19 5 24/1 24 29 LOS TUCANES DE TIJUANA Siempre Contigo (Univision) 386 -90 10 26/0 30 Debut CONTROL Liveve Sobre Mojado (Univision) 353 + 64 18/2

56 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are fied 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 overail 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.

| L | ARTIST TITLE LABEL(S) | PLAYS |
|-------|--|--|
| | KUMBIA KINGS Na Na Na (Duice Niña) (EMI Televisa). | 404 |
| PLAYS | ALACRANES MUSICAL Si Yo Fuera Tu Amor (Univision) | 382 |
| 621 | EL CHAPO DE SINALOA Para Que Regreses (Disa) | 373 |
| 481 | BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa) | 367 |
| 477 | BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa) | 305 |
| 437 | GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa) | 300 |
| | 621 481 477 | KUMBIA KINGS Na Na Na (Duice Niña) (EMI Televisa). PLAYS ALACRANES MUSICAL Si Yo Fuara Tu Amor (Univision) 621 EL CHAPO DE SINALOA Para Que Regreses (Disa) 481 BETO Y SUS CANARIOS No Puedo Olvidarte (Edimonsa/Disa) 477 BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa) |

| MOST ADDED® | <u> </u> |
|--|---------------------------|
| ARTIST TITLE LABEL(S) | ADDS |
| ZAINO Que No Exista Nada (Fonovisa) | 6 |
| ANA BARBARA Vete (Fonovise) | 6 |
| ALACRANES MUSICAL Donde Estás (Univision) | 5 |
| THALIA HAVENTURA No. No. No (EMI Televisa) | 5 |
| DUELO Te Compro (Univision) | 4 |
| ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva) | 4 |
| JENNI RIVERA No Vas A Creer (Fonovisa) | 4 |
| The Regional Mexican add threshold is applied to n stations: Songs that reach seven plays per week within or week. An airplay week is defined as Sunday through Si MOST | ne airplay |
| | TOTAL PLAY INCREASE |
| DUELO Te Compro (Univision) | +121 |
| ALEGRES DE LA SIERRA De Rodillas Te Pido (Viva) | +114 |
| ZAINO Que No Exista Nada (Fonovisa) | +108 |
| ALACRANES MUSICAL Donde Estás (Univision) | + 87 |
| JOAN SEBASTIAN Más Allá Del Sol (Balboa) | +86 |
| PESADO Te Quiero, Te Amo (Warner M.L.) | +86 |
| LOS HOROSCOPOS Cuando Se Fue (Edimonsa/Disa) | +85 |
| AMA BARBARA Vete (Fonovisa) | +77 |
| LOS ORIGINALES DE SAN JUAN El Tequilero (EMI Televisa) | +73 |
| THALIA fAVENTURA No, No, No (EMI Televisa) | +65 |
| NEW & ACTIVE | |
| CUISILLOS Amor Gitano (Balboa) Total Plays: 340, Total Stations: 21, Adds: 2 E PEÑA #PAQUITA LA DEL BARRIOL. Tarco Paro Sabroso, Total Plays: 327, Total Stations: 25, Adds: 1 MAZIZO MUSICAL Loco Por Ti (Univision/ Total Plays: 318, Total Stations: 14, Adds: 3 DIANA REVES Mentinas (Universal) | Fonovisa/ |

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Total Plays: 287, Total Stations: 14, Adds: 0 **DUELO Porque No Te Marchas (Univision)** Total Plays: 282, Total Stations: 17, Adds: 0 LOS ORIGINALES DE SAN JUAN El Tequilero (EMI Telev. Total Plays: 258, Total Stations: 13, Adds: 2 PESADO Te Quiero, Te Amo (Warner M.L.) Total Plays: 235, Total Stations: 10, Adds: 1 LOS ORIGINALES... La Troca Del Moño Negro (EMI Televisa) Total Plays: 225, Total Stations: 26, Adds: 1 LOS CUEN'S DE SINALDA Un Soñador (EMI Televisa) Total Plays: 187, Total Stations: 17, Adds: 2 INTOCABLE Contra Viento Y Marea (EMI Telev Total Plays: 186, Total Stations: 23, Adds: 1 Songs ranked by total plays Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

RR CONTEMPORARY TOP 30

| | | July 21, 2006 | | | | |
|--------|------|---|-------|-------|----------|----------------|
| LAST | THIS | ANTIST TITLE LABEL(S) | TOTAL | PLAYS | WEEKS ON | TOTAL STATICHE |
| 1 | 1 | JULIETA VENEGAS Mo Voy (Sony BMG) | 805 | -39 | 14 | 22/8 |
| 3 | 2 | SHAKIRA fWYCLEF JEAN Hips Don't Lie /Enic/ | 724 | -21 | 13 | 22/1 |
| 2 | 3 | ALEJANDRA SUZNAN Volveré & Amer (Sony BMG) | 682 | .72 | 17 | 23/0 |
| 4 | 0 | RBD Este Corazón (EMI Talevisa) | 874 | +18 | 11 | 20/2 |
| 8 | 0 | NICARDO ARJONA A TI (Sony BMG) | 587 | +53 | | 19/1 |
| 5 | 8 | CAMILA Abrázame (Sony BING) | 551 | -51 | 19 | 23/0 |
| 7 | 0 | THALIA HAVENTURA No, No, No <i>(EMI Tolovisa)</i> | 538 | +5 | 8 | 16/0 |
| 8 | 8 | SIN BANDERA Que Me Alcance La Vide (Sony BMG) | 530 | -22 | 20 | 21/0 |
| 10 | 9 | MACH & DADDY La Botalla (Universal) | 488 | -12 | | 12/0 |
| 9 | 10 | LA DREJA DE VAN GOGH Muñoca De Trapo <i>(Sony BMG)</i> | 441 | -42 | 17 | 22/6 |
| 11 | 11 | NOELIA Cómo Duele (Berrera De Amor) (EMI Talevisa) | 429 | -33 | 18 | 17/0 |
| 12 | C. | ENAMITOS VERDES Mariposas (Universal) | 423 | +16 | | 13/0 |
| Debut | 0 | MANA Labios Compartidos (Warner M.L.) | 420 | +419 | 1 | 18/18 |
| 16 | Ð | BELANOVA Por Ti /Universal | 335 | +35 | 7 | 14/1 |
| 13 | 15 | JUANES Lo Que Me Gusta A Mi (Universal) | 329 | -48 | 28 | 22/8 |
| 17 | 16 | SERVANDO Y FLORENTINO Une Canción Que Te Enemore /Siente Mesic/ | 282 | -19 | 3 | 8/0 |
| 15 | 17 | VICTOR MANUELLE Nuestro Amor Se He Vuelto Ayer (Sony BMG) | 264 | -41 | | 7/0 |
| 21 | 13 | YANN Detailes (Warner M.L.) | 263 | +11 | 15 | 13/2 |
| 19 | 19 | FRAINCIE J. Ponsando En Tí <i>(Columbia</i> / | 262 | +5 | 5 | 13/0 |
| 18 | 20 | JEREMIAS Uno Y Uno Es Igual A Tres (Universal) | 254 | -42 | 17 | 15/0 |
| 20 | 21 | BACILOS Contigo Se Va (Warner M.L.) | 244 | -14 | 7 | 12/0 |
| 22 | 22 | ANAIS Lo Que Son Las Cosas (Univision) | 227 | -15 | 15 | 14/1 |
| 29 | 8 | GLOMA TREVI Tedes Me Miran (Univision) | 281 | +27 | 2 | 7/0 |
| 23 | 24 | MIRANDA Yo Te Diré <i>(EMI Televise)</i> | 192 | -10 | 3 | 8/0 |
| Detet | 25 | ARAIS Estay Con di Y Pianso En Ti (Univision) | 180 | +189 | 1 | 10/10 |
| 24 | 26 | CHAYAINE No Sé Per Cué /Sany BMG/ | 187 | +1 | 2 | 7/0 |
| 25 | • | EDUARDO CRUZ Tu Manera (Warner M.L.) | 185 | +10 | 5 | 12/0 |
| Debet> | 28 | DON ONAR Angelite ///Machete/ | 183 | +20 | 1 | 7/1 |
| 26 | 29 | LAURA PAUSINI Tu Nombre En Mayúsculas (Warner M.L.) | 175 | +2 | 10 | 10/2 |
| 27 | 30 | OSE Ahora Que No Estás <i>(Fenevise)</i> | 170 | +8 | 2 | 8/8 |

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

| MOST | | ARTIGE TITLE LABEL(S) | TOTAL PLAYS |
|---------------------------------------|-------|---|----------------|
| PLAYED RECURRENTS | | LA SA. ESTACION Algo Mile (Seny MMS) | 214 |
| ANTIGT TITLE LABELS | TOTAL | YUNDA Angul (Sany BAG) | 214 |
| NEW Novienbro Sin Ti (Sany 2005) | 301 | SILAKIRA No (Snit) | 207 |
| CNAYANNE To Echo De Monas (Sony MMS) | 301 | REYLI BARBA Amer Del Bunno (Sony BMS) | 206 |
| SIN BANDERA Sunita Mi Mana (Sony MMG) | 250 | LANNA PANSING Come Si No Nos Hubidramos Amado (Warner M.L.) | 195 |
| SHANDA Die De Enere (Epic) | 218 | RED Nuestro Amer (EMI Televice) | 186 |

MOST ADDED ST TITLE LABELIST 18 MAILA Labies Compartides (Warner M.L.) ANAIS Estoy Con di Y Planco En Ti (Univision) DIEDO TUNNES Abriando Caminos (Sony DMG/ 18 5 LA OREJA DE VAN GOON Duice Lacura (Sany BMG) 4 The Contemporary add threshold is applied to monitored stations: Songs that reach seven plays per week within one airplay week. An airplay week is delined as Sunday through Saturday. MOST INCREASED PLAYS TOTAL PLAY ATTAT TITLE LABEL(S) +419 MANA Labies Compartides (Warner M.L.) ANALS Estay Can & Y Pianae En Ti (Univisio +188 BIEGO TORRES Abriando Caminos (Sony BMG) +55 LA OREJA DE VAN GOGH Duice Lacura (Sany BMG) +76 RICARDO ARJONA A TI (Serv BMS) +53 PEPE AGUILAR Se Fue De MI (Seny BMG) +46 HELLY FURTADO I/TIMBALAND Pruniscusus (Gellen) +36 BELANOVA Per Ti (Universal) +36 ON OMAR Salid El Sal /Millioch +34 SI SERIER De Qué Te Vale /Vene Munic/ +33 NEW & ACTIVE BELANOVA Rose Postel //www.self Total Plays: 168, Total Stations: 6, Adds: 0 CALLE 13 Atrévole - Te /Sany BMG/

MEDIABASE

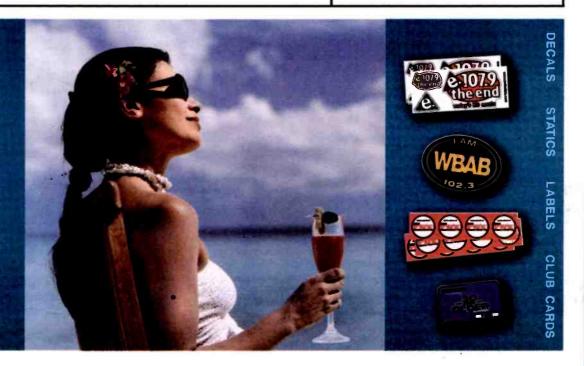
na: 8, Adda: 0 Total Plays: 155, Total Statis ALICIA VILLABINEAL Incensible A Ti *(Universal*) Total Plays: 153, Total Stations: 8, Adds: 0 LHES FORISI Page & Page Alabarad Total Plays: 141, Total Stations: 4, Adds: 0 INTOCABLE Dijate Amer (EMI Televise) Total Plays: 131, Total Stations: 5, Adds: 0 JERENIIAS Hay Un Amar Afuara /Univ Total Plays: 125, Total Stations: 3, Adds: 0 SIN BANDERA Junto A Ti (Sany BMG) Total Plays: 124, Total Stations: 6, Adds: 1 SIN BANDERA Técano /Sony BMG/ Total Plays: 124, Total Stations: 4, A ne: 4, Adde: 0 SHAKIRA Las De'La Intuición /Epic/ Total Plays: 118, Total Stations: 3, Adds: 1 ARA GADNIEL Sin Tu Amar (EM) Tolovisa/ Total Plays: 113, Total Stations: 8, Adds: 0 Songs ranked by total plays Station playlists for all R&R reporters are available on the web at youry, radie



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RR LATIN FORMATS

July 21, 2006

| _ | | TROPICAL TOP 30 | | | POWER | BY |
|--------------|------|--|-------|-------|-------------------|-------|
| | | THOIR REPORTSO | | | - NEDIA | LANE |
| LAST WEEK | THIS | ARTIST TITLE LABEL(S) | TUTAL | PLAYS | WEEKS ON CHART | TOTAL |
| 1 | 1 | VICTOR MANUELLE Nuestre Amer Se Ha (Seny BMG | 287 | -28 | 14 | 13/0 |
| 6 | 0 | DON OMAR Anguits (VVMacheta) | 281 | +32 | 11 | 1010 |
| 2 | 3 | MONCHY & ALEXANDRA No Es Une Novels (J&A) | 271 | -15 | 18 | 12/0 |
| 5 | • | SNAKIRA (WYCLEF JEAN Hips Den't Lie (Epic) | 264 | +14 | 13 | 18/8 |
| 3 | 5 | MARC ANTHONY Out Precie Tiene El Ciele (Serry BMG) | 253 | -12 | | 12/1 |
| 4 | 6 | RAKIM Y KEH-Y Down (Universal) | 234 | -18 | 18 | 510 |
| 7 | 7 | TITO "EL BAMBINO" Cale (EMI Talevisa) | 197 | -39 | 17 | 510 |
| 9 | | MARC ANTHONY To Amer Me Hace Bien (Sony BMG) | 162 | +12 | 39 | 10/0 |
| 8 | 9 | FORSECA Te Mando Flores (EMI Talevisa) | 157 | -5 | | 7/0 |
| 10 | 10 | DADDY YANKEE Machucando (El Cartalfinterscope) | 128 | -22 | 20 | 5/0 |
| 11 | 11 | THALIA HAVENTURA No, No, No (EMI Talmisa) | 118 | 4 | 18 | 7/8 |
| 13 | 12 | ORQUESTA GUAYACAN Ay Amer, Cuando (Sony BMG) | 100 | -5 | 12 | 6/6 |
| - | B | SERVANDO Y FLORENTINO Una Canción (Siente Music) | | +39 | 2 | 4/1 |
| 12 | 14 | C. CINIZ GANGEL & KONIZ Dijate One Balle (SGZU minister) | 185 | -19 | 7 | 7/1 |
| 15 | 15 | INDIA Selamente Une Noche (SGZ/Unigition) | 183 | -2 | 12 | 8/6 |
| 20 | 16 | ZACAMAS FERREIRA La Avispa (J&A) | 99 | +17 | 7 | 6/8 |
| 17 | 0 | MACH & DADDY La Botalia (Universal) | | +5 | 4 | 6/8 |
| 16 | 18 | A. MONTAREZ (VOLTIO En Mi Puerterre /SGZ/Univisie | / 95 | -2 | | 710 |
| 18 | 19 | ALEX "EL BIZCOCHITO" Si Elle Supiera /Seny BMG/ | 88 | -2 | 4 | 410 |
| 21 | 20 | LUIS FORSI Per Une Mujer /Universal | 85 | +4 | 18 | 610 |
| 29 | 21 | GISSELLE De Cué Nes Vale (Universal) | 82 | +12 | 2 | 6/1 |
| 19 | 22 | DOMENIC MARTE Ya Que Te Vas A tr (J&A) | | -5 | 3 | 518 |
| 25 | 23 | ANDY ANDY Para No Verte Más (Urban Box Office) | 78 | +5 | 2 | 410 |
| abet) | 24 | GILBERTO SANTA ROSA Locura De Amer (Sany BMG) | 69 | +89 | 1 | 5/5 |
| 24 | 25 | DOM MIGUELO Ma' Taide (J&N) | 67 | -7 | 5 | 411 |
| 27 | 26 | FRANCE J. Pensando En Ti (Columbia) | 85 | 4 | 2 | 5/1 |
| 26 | 27 | JEREMIAS Uno Y Une Es igual A Tres (Universal) | 62 | -11 | 11 | 6/0 |
| 28 | 28 | WISH & YANDEL NAVENTURA Noche De Sexe (Machet | /60 | -11 | 18 | 6/0 |
| rebut | 29 | NORIEGA (ANGEL Las Noches Sen/La Calle/Univision | | +13 | 1 | 2/0 |
| - | 30 | AllAIS Le One Sen Las Cesas (Univision) | 57 | 4 | 12 | 610 |

12 UN the airplay week of 78/5715, Bullets appear on songs gaining plays or remaining flat from previous week. If the no songs are liad in total plays, the song with the target increase in plays is placed first. Songs balow 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 excurrent. Nosh 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 lacreases in total plays. Total Audience equals Average Quarter Hour Persons times runned or flays lists the songs with the greatest week-to-week an ADH number. Average Querter Hour Persons week herein with permission from. Arbitron Inc. (© 2006. Arbitron Inc.) © 2006. Radio & Records.

NEW & ACTIVE

LINH-T 21 A La None La Gusta /Um Total Plays: 55. Total Stations: 3. Adds: 0 BJ REFLEX #/TONY TOUCH La Coita /San **Cutting** Total Plays: 49, Total Stations: 3, Adds: 1 AllAIS Estey Con & Y Pience En Ti /Univisi Total Plays: 41, Total Stations: 4, Adds: 4 MICHAEL STUART ITTTO ROJAS Elle Y Ye Misch Total Plays: 41. Total Stations: 3. Adds: 0. IVY QUEEN No Hacon No' (Le Calle/U Total Plays: 35, Total Stations: 2, Adds: 0

RESERVED Si No Van A Marie... (New Discost Carting Lating Total Plays: 34. Total Stations: 3. Adds: 0. MAYRA VERONICA Venge Con To MYAU Total Plays: 32, Total Stations: 3, Adds: 3 TOBY LOVE... Tange Un Amer (Sony BM65) Total Plays: 27, Total Stations: 2, Adda: 1 MANA Labies Compartides (Warner M.L.) Total Plays: 19. Total Stations: 1. Adds: 1 IENIC MARTE It's Over New (J&A) Total Plays: 17, Total Stations: 2, Adds: 1

Songs ranked by total plays

ROCK/ALTERNATIVE

- TW ARTIST THE LANSING
- ENANTOS VENDES Maripesas (Universal) 1
- HECTOR BUTTRAGE Altisime /Hecisnel 2
- 3 PLASTILINA MOSH Millionaire (EMI Televise)
- BABASONICOS Yogue (Universal 4
- 5 OUSTAVO CERATI Crimen (Sany BMG)
- LOS DURKERS Lineve Sebre La Ciudad /Necis 6
- BERSUIT VERGARABAT Madro Hay Line Sole (Universal) 7
- MEXICAN NISTITUTE OF SOUND Mirando A Las Muchaches Alacia 8
- 9 **BABASONICOS** Cariamática (Universal)
- 10 MAGO DE OZ La Posada De Los Nuertos (Warner M.L.)
- 11 LOS DUNKERS Von Aqui /Nocional/
- 12 CBATL Fler De Muerte (Seterme/VB./)
- 13 LOS CALZONES Sotánica (Deleneca)
- OS PARALAMAS DO SUCESSO Na Pieta (EM Intern.) 14
- TANGHETTO Bue Monday (Nacional 15

Songs ranked by total number of points. Data compiled from playlists submitted on a weakly basis by 12 specialty rock/alternative shows, airing at least 2 hours per weak, on radio stations across the country.

| _ | _ | LATIN URBAN TOP 30 | | _ | POWER | |
|--------|------|--|-------|-------|-------------------|-------|
| 0.000 | | | | | MEDIA | BASE |
| LAST | THIS | ARTHET TITLE LABEL(S) | PLAYS | PLAYS | WEEKS ON CHART | TOTAL |
| 1 | 0 | RAKIM Y KEH-Y Down (Universal) | 825 | +64 | 18 | 13/0 |
| 2 | 2 | TITO "EL BAMBINO" Calle (EMI Televisa) | 717 | +39 | 17 | 12/0 |
| 4 | 3 | DOILONIAR Angelits (Villachete) | 627 | +1 | 13 | 13/1 |
| 5 | 4 | SHAKIRA HWYCLEF JEAN Hips Don't Lie (Enic) | 592 | -14 | 28 | 13/0 |
| 3 | 5 | DADDY YANKEE Machucando (El Cartel/Interscope) | 585 | -49 | 21 | 14/0 |
| 6 | 6 | CALLE 13 Atrivete - Te (Sany BMG) | 488 | +88 | 28 | 12/0 |
| 8 | 0 | CHAMILLIONAIRE (INRAYZIE Fider (Universal Motoury) | 457 | +43 | 18 | 11/1 |
| 7 | 8 | SEAN PAUL Temperature (VP/Atlantic) | 442 | +18 | 17 | 12/0 |
| 9 | 9 | AVENTURA Un Base (Premium) | 433 | +24 | 28 | 18/8 |
| 12 | 0 | N. "EL FATHER" Have_ Roc La-Familia/Gold Star/Machete/ | 374 | +46 | 18 | 12/2 |
| 11 | | WISIN & YANDEL NAVENTURA Nocho Do Soza Alachete | 347 | +8 | 24 | 140 |
| 13 | 12 | VOLTIO (NOTCH Chivere (White Lien/Sony Urban/Epic) | 336 | +8 | 11 | 9/0 |
| 18 | 13 | TOBY LOVE GRANIN Y KEN Y Tango Un Amar (Sany BMS) | 329 | +81 | 5 | 8/1 |
| 17 | • | CASSIE Me & U (NextSelection/Bad Boy/Atlantic) | 326 | +48 | | 11/1 |
| 16 | Œ | ALEXOS Y FIDO ((ZIOIL Agárrais E) Pantalán (Sany BMG) | 382 | +4 | | 5/0 |
| 22 | 16 | WISH & YANDEL Pam Pam (Machete) | 263 | +35 | 3 | 7/0 |
| 25 | O | LIL' JON FE-40 & SEAN PAUL Snap Yo Fingers (TVT) | 255 | +49 | | 8/1 |
| 19 | 18 | RAKIM Y KEN-Y Tú Na Estás (Urban Bax Offica) | 230 | -18 | 16 | 11/6 |
| 23 | 19 | TITO "EL BAMBINO" Flow Natural (EMI Tolevisa) | 228 | +18 | 3 | 91 |
| 28 | 20 | SEAN PAUL INC. COLE When You Genna (VP/Atlantic) | 221 | +43 | 3 | 8/2 |
| 24 | 21 | MACH & DADDY La Betalla (Universal) | 213 | +7 | 3 | 9/3 |
| titet> | 22 | NELLY FURTADO I/TIMBALAND Promiscuous (Geffan) | 285 | +52 | 1 | 9/2 |
| 20 | 23 | PITBULL Bejanglas (TVT) | 286 | -31 | 3 | 8/0 |
| abut) | 24 | DON OMAR Salis El Sol (VI/Machete) | 205 | +39 | 1 | 7/1 |
| 26 | 25 | FRANCE J. Pensande En Ti /Columbia/ | 195 | +8 | 5 | 5/8 |
| - | 26 | H. "EL FATHER" Dijele Ceer Te' B Peee /Gat/Stariliechute | 182 | +15 | 4 | 5/0 |
| 21 | 20 | WISH & YANDEL Warns Ride (Machete/Universal Republic | /181 | -51 | 15 | 10/0 |
| reut | 28 | FIELD MOB (ICIARA Se What (DTP/Geffan) | 180 | +23 | 1 | 6/1 |
| ret t | 29 | BROWN BOY Superman (AME/Street Noize) | 176 | +30 | 1 | 5/1 |
| 30 | 30 | CHELO Che Che (Sany BMG) | 174 | +2 | | 7/0 |

14 Latin Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay weak of 7/9-7/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the targer increase in plays is placed final. Songa balow No. 15 are moved to recurrent after 20 weeks on the chart unless a song has not yet reached the top 15, it after 20 weeks, the record is not in the top 15 and has two consocutive weeks of decreased plays, the song is then categorized as recurrent. Most Added is the total number of new adds officially reported to RAB by each reporting station. Songs uneported adds do not count toward overail 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 ADH number, Average Quarter Hour Persons used herein with persons times number of plays (times 100). Each daypart on each station is assigned an ADH number, Average Quarter Hour Persons used herein with persons times number of plays (times 100). Each daypart on each station is assigned an ADH number, Average Quarter Hour Persons used herein with persons times number of plays (times 100). Each daypart on each station is assigned an ADH number, Average Quarter Hour Persons times herein with persons times number of plays (times 100). Each daypart on each station is assigned an ADH number, Average Quarter Hour Persons times herein with persons times number of plays (times 100). Each daypart on each station is assigned an ADH number, Average Quarter Hour Persons used herein with persons times number of plays (times 100). Each daypart on bar (times Average Cuarter Hour Persons times herein with persons times number of plays (times 100). herein with permission from Arbitron Inc. (© 2006, Arbitron Inc.).© 2006 Radio & Records

NEW & ACTIVE

YUNG JOC Gain' Down /Bad Bay/Atlantic/ Total Plays: 186, Total Stations: 8, Adds: 0 NORIEGA (JANGEL... Las Nochos <u>de Calevin</u> Total Plays: 145, Total Stations: 4, Adds: 2 OPTIMO Falta Amer (Reyes Master Productio Total Plays: 143, Total Stations: 2, Adds: 0 H.B.R.F. Mis Mair (Militainment/Roc-La-Fac TANI MAGI Total Plays: 136, Total Stations: 10, Adds: 0 REJO Ella Na Guiare Novia /Villacheta/ Total Plays: 135, Total Stations: 3, Adds: 0

THALLA HAVESTURA No, No, No (EMI Tolovisa) Total Plays: 134. Total Stations: 5. Adds: 1 21011 & LEINIOX Cuánto Tengo Que Esperar (MVP/I Total Plays: 104. Total Stations: 5. Adds: 0. MONCHY & ALEXANDRA No Es Une Novela (J&A) Total Plays: 93, Total Stations: 5, Adds: 1 C. BNDWIL... Gimme That (Jive/Zembe Lobal Group/ Total Plays: 91, Total Stations: 3, Adds: 0

5.4

NGO LUNA Nunca (Machele) Total Plays: 90, Total Stations: 6, Adds: 5

Songs ranked by total plays

RECORD POOL

- TW ANTIET THE LANSING
- INCOLA Selemente Une Neche (SGZ/Univision)
- 2 LA FACTORIA Dale (Universal)
- VICTOR MANUELLE Nuestre Amer Se Ha Vuelte Ayer (Sany BMG) 3
- 4 RAULIN ROSENDO Si No Van A Morir Mi Muarte (Nive Discos/Cutting Latino)
- KNW Diamond Girl (Balboo/ 5
- MARC ARTHORY Cut Procis Time El Ciele (Sony BMG) 8
- 7 JAY-B None /Guiting Brother/Universal
- TITO NOJAS Si Me Pusieran A Elegir (MP) 8
- 9 TITO "EL BAMBINO" Cale (EM Televica)
- 10 MONICHY & ALEXANDRA No Es Une Novele (J&AN
- 11 ANA ALICIA Ideare Lente Mi Amer (Univisian)
- 12 BANDA GONDA A Las Mujares Hay Que Mantanerlas Contentas (MP)
- 13 FORSECA To Mendo Flores (EMI Tolevisa)
- 14 TRANSITO GUOMMITY INVERA & RAY SEPÚLVEDA Son Para Ustados /SRS/Framium Sany BMG
- 15 WISH & YANDEL Pan Pan (Machata)

Songe ranked by total number of points. 22 Record Pool reporters.

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NIGHTS

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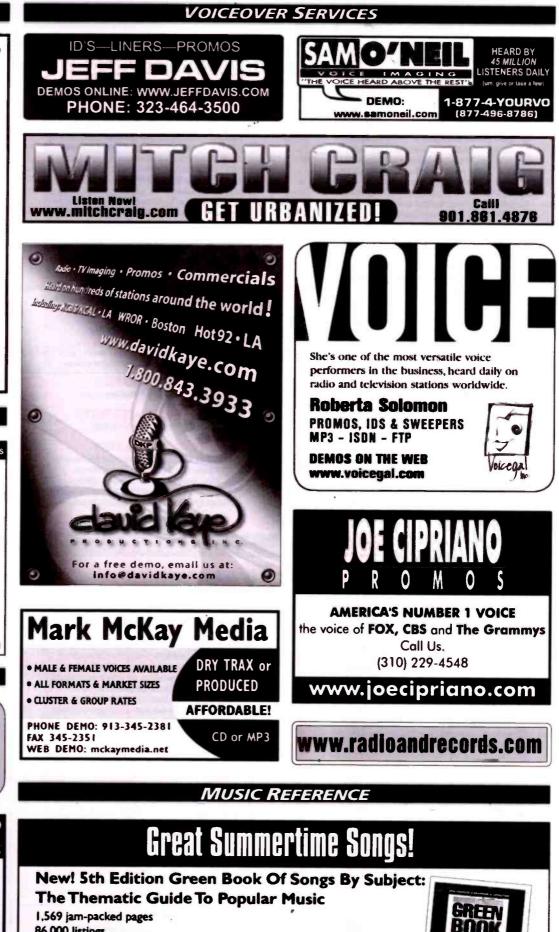
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RTHE BACK PAGES





CHR/POP

- NELLY FORTADO (/TIMBALAND Pronio INIANIA Unizithirid /Def Jam/ID/MG/ CASSIE No & U /NextSaloction/Bod Boy/J
- SHAKINA WWYCLEF JEAN Hips Don't Lie (Enic)
- PANICI AT THE DISCO | Write... (Decaydance/Faeled By Ram FORT NUMBER... Where'd You Go (Machine Shap/Warner Bras.)
- FRAY Over My Head (Cable Car) (Spic/ CHAMILLIONAIRE INTRAYZIE BONE Fidm (Universal Me 8
- CHRISTINA AGUILERA Ain't No Other Man (RCA/RMS)
- GRABLE BARKLEY Crazy (Downtown/LevelActantic) PUSSYCAT DOLLS (1816 SINDOP DOGG Buttons (A&M/Intersco)
- 13 NICK LACHEY What's Left Of No (Jive/Zambe Label Group) 10 12
 - Marscoo
- ALL-AMERICAN NEJECTS Neve Aleng (Dophouse/Interse BEYONCE' 1/JAV-Z Daja Yu Mikuic World/Sony Urban/Colu NICKELBACK Sevin' Me (Roadranner/ID/MG) Ø 15
- 14 15 CHERISH Do It To It /She Hutt/Capital
- 16 17
- FIELD MOB (ICLARA Se What (DTP/Geffee) PARIS MILTON Stars Are Blind (Warner Bres.) Ö 20
- 19 SEAN PAUL Temperature (VP/Atlantic) 17
- MINAMIA SOS (Or/ Jam/DJMS) 20
- JESSICA SIMPSON A Public Attair (Epic) 24
- PAULA DEANDA I/BABY BASH Doing Tee Much (Arista) 27 21
- DANIEL POWTER Bad Day /Warner Bras./ 19 YUNG JOC Gein' Down (Bad Boy/Atlantic) 26
- JUSTIN TIMBERLAKE SexyBack (Jive/Zembe Label Group) 39
- 25
- LIL' JOH 1/E-40 & SEAN PAUL Snap Yo Fingers (TVT) CNNES DNOWN 1/LIL' WAYNE Gimme Thet (Jim/Zembe Labe/ Gree 27 23 CHI
- 25 28 ASHLEY PARKER ANGEL Lat U Go (BlackGround Universal Mate
- KT TURSTALL Block Herse & The Charry Tree /Relanciess/Virgin/ 28 30

SEAN PAUL... When You Genne (Give It Up To Me) /VP/Ade

#1 MOST ADDED

FERGIE Landon Bridge (A&M/Interscope)

#1 MOST INCREASED PLAYS JOSTIN TIMBERLAKE SexyBock (Jim/Zombo Labo/ Group)

TOP 5 NEW & ACTIVE

GOO GOO BOLLS Stay With You /Warner Bra CIARA FICHAMILLIDINAIRE Get Up /Laface/Zombe Label Group BO BICE U Make Me Better //ICA//IMG/ TEDDY GEIGER These Walls (Columbia/Sony BMG) JOJO Teo Little Teo Late /BlackGround/Universal Mater CHR/POP begins on Page 24.

AC

LW TM DANIEL POWTER Bad Day /Warner Br NATASNA BEDINGFIELD Unwritten (Enic) JAMES BLUNT You're Beautiful /Custand/Al LIFENOUSE You And Me /Getten KELLY CLANKSON Because Of You (ICA/IMG) NICK LACHEY What's Left Of No (Jiva/Zombo Label Group) B THOMAS Ever The Same (Adantic) MICHAEL BUBLE Save The Last Dance For Me // 43/Reprise/ CMRS RICE When Did You Fell (In Lave With Me) /Columbia/MO/ 10 BON JOVI Who Says You Can't Go Hame (Island/IDJ/MG) FAITH MILL...Like We Never Loved At All (Warner Brac./Carb) FIVE FOR FIGHTING The Riddle (Award/Calambia) KEITH UNBAN Making Mamarias Of Us (Capita/EMC) 13 12 KT TURSTALL Black Herse & The Cherry Tree /Relev Virgin 18 RASCAL FLATTS What Hurts The Most (Lyric Street) INCOL SPONDERG Crazy in Love /Curb/ 16 Inclus SPONDERING Crary in Love (Card) TAYLON MICLES Do I Make Yee Preud (JAMAG) SMENYL CROW & STUBE Always On Year Side (A&M/Interace MERCYME So Long Set (Columbia/INO) DO BICE The Real Thing (RCA/RMS) 17 15 18 Ø 19 20 KELLY CLARKSON Walk Away (ACA/RMG) 22 CHICAGO Leve Will Come Back (Rhine/Warner Bres.) 21 JON SECADA Free /Big 3/ 23 27 LIGHEL RICHE I Call It Lave (Island/IDJMG) FRAY Over My Head (Cable Car) (Epic/ 25 JACK JOHNISON Upside Down (Brushfire/Universal Republic) JACK JOHNISON Upside Down (Brushfire/Universal Republic) CHANTAL CHAMANDY Fools Like Love Minimum Entertain LOS LONELY BOYS Diamends (Or Munic/Epic) 24 1 26 29 WE UNDERWOOD Jesus, Take The Wheel (Arista) 28 **BOB SEGER Wait For Mo (Capital** #1 MOST ADDED

THE MCCRAW When The Stars Ge Blue (Curb/R

#1 MOST INCREASED PLAYS MATASMA BEDINGFIELD Ummittee Entr

TOP 5 NEW & ACTIVE

NATALIE GRANT The Real Me (Carb/Wa mar Bres DIAN DIAZ No More Toors (Strip City) TERMS Big City Concrete Wildflewers /Maple Jam KATIE MELUA Just Like Heaven (Drametica) ENYA Someone Said Goodbye (Reprise)

AC beains on Page 48.

CHR/RHYTHMIC

- NG JOC Gain' Down (Bod Boy/Ad CASSIE Me & U /NextSelectine/Bed Beu/Atl HELLY FURTADE ITTMEALAND Pres Change (
- LL¹ JOB (HE-40 & SEAN PANL Snep Yo Fingers (TVT) CHEMISH Do It To It (She NorthCapited E-40 (IT-PANI & KANDI CML U And Dat (Reprise/BME
- KELIS I/TOO SHORT Bassy (Jive/Zami RMANNA Unisidina (Def Jam/D2/NG) the Label Group
- FIELD MOB HCIARA So What (DTP/Geffe
- BEYONCE" (JAY-2 Daja Vu Alkaic Work/Se T.L. Why You Wanna (Grand Hustle/Atlantic) 11
- 12 IS BROWN HLI, WAYNE Gimme That Live/Zembe Label Group 12 11 21
- HE-YO Sary Love (Del Jam/10.1116) 17

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- LETOYA Toon (Capital SEAN PANL... When You Game (Give It Up To Me) (VP/Ada CHAMILLIONAIRE (NCRAYZ)E BONE Ridin (Aviversal Meta 13 16
 - VOUNS DRO I/T.I. Shoulder Laun (Grand Hestle/Adantic)
 - IGY I/TYNESE Pulling Me Bock /Capital C
 - PAULA DEANDA HEABY BASH Doing Too Much (Arista)
 - MARLS BARKLEY Crazy (Down VLava/Act 20
 - JANET JACKSON SMELLY Call On Me //
 - SHAKIRA WYYCLEF JEAN Hips Don't Lis (Epic) 22
 - BUSTA MYMES_ I Love My B **** (Fig 23
 - CIARA (CHAMILLIONAIRE Get Up /LeFace/Zombe Label Group
 - PACK Vans /Up All Mile/Jive/Zambo Label Group)
- 26 29 YUNG JOC I Know You See It (Bad Boy/At 25
 - SHAWINA Gettin' Seme (777)De/ JanyOJN OMARION Enteurope (Seny Urbac/Epic) MARY J. BLIGE Enough Cryin' /Gerliny CHAMILLIDHAME Grown And Saxy (Universit 27
- 36 28 29
- 30 ersel Moto

#1 MOST ADDED

FENGLE London Bridge (A&M/Interscope)

#1 MOST INCREASED PLAYS HE-YO Sany Love (Def Jam/D.MAG)

TOP 5 NEW & ACTIVE

PLAY-IS SKILLZ FIPITIONLL Get Freaky (64/Latin STRALL Private on remy fortaneous LYFE JENNINGS S.E.X. (Sony Urban/Calumbia) MR. CAPONE-E Dan't Got It Twisted (SMC) FMMIE JORES & DON & Pourin' Up (Rap-Alacider) PHAP C FAMILE JO LLOYD BANKS FIGO CENT Hands Up (G.Unit/Interscope) CHR/RHYTHINIC begins on Page 28.

HOT AC



NICKELBACK Far Away (Road IN IMG

#1 MOST INCREASED PLAYS

JOHN MAYER Waiting On The World To Change /An Cak

TOP 5 NEW & ACTIVE

JEWEL Good Day (Atlantic JESSICA SHIPSON & Public Attain Enici LANDON PIGE Can't Let Go /RCA/RMG/ III BLOSSONIS Learning The Hard Way *(Hybr* LIONEL NICHE | Call It Love *(Island/ID./MG)*

AC beates as Page 48.

CASSIE Me & U /NextSelection/Bed Day/Ad KELIS I/TOO SHORT Bessy /Jive/Zembe La the Label Group MAILY J. BLIGE Enough Cryin' (Gollon) CINNEY ((TYNESE Pulling Me Bock (Capital JAMME FOXX HTWISTA DJ Play A Love Song LIMMAG

ic World'Sony Un

URBAN

LR.' JOB 15-40 & SEAN PANL Snep Yo Fingers (TV7) YOUNG DOG 11T. Shender Lean Arand Master/Adamti FIELD MOD 15CIARA So What (D77)Soffee)

T.L. Why You Wanne /Grand Hustin/Atlantic

VINC JAC Gain' Dawn Red Bar/Atlantic/

CHEMISH Do It To It /She Nort/Capital

- JANET JACKSON WELLY Call On Me (Virgin) NE-YO Sexy Love (Def Jam/DJMG)
- 18

LETRYA Tara Control

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- BUSTA RIVINES ... I Love My B" *** /Fig 17 Aftermath/Interscope 15 17
- NCK NOSS... Hustin' (Sip-N-Side/De/ Jam/D.MAG) CHINS DOWN LILL' WAYNE Gimme Thet (Jim/Zamlo Labe/Gra 16 18
- YUNG JOC | Know You See It /Bad Boy/Atlantic/ 20
- E-40 ST-PAN & KANDI GIRL U And Det /Rep 21
- LYFE JEININGS S.E.X. (Sony Urban/Columbia) CHAMILLIONADRE (NCRAYZIE DONE Ridin (Universal Motourn) 22
- 19 22 27
 - IE You Should Be My Girl (Rowdy/Universal Me
 - CLARA I/CHAMILLIONAIRE Get Up (Laface/Zomba Label Gra 25 IE-YO When You're Mad (Dof JanyIDJMG)
- 24 29 MILA J., Good Lookin' Out (T.U.G./Universal A
- 31
- SEAN PAUL... When You Game (Give It Up To Me) ////Ada NMANNA Unfaithful /Def Jam/DJM/S/ 36
- PHANNELL MKANYE WEST Number One (Star Trak/Interscope) 32 ONANON Entouroge (Sany Urban/Epic)

#1 MOST ADDED

JAMET JACKSON FINELLY Call On No /Virgin

#1 MOST INCREASED PLAYS HE-YO Sany Love (Def Jam/10/MG)

TOP 5 NEW & ACTIVE JOE FIPAPOOSE Where You At (Jire/Zembe Label Group T-PAIN FILIL' WAYNE Studio Law (Jire/Zembe Label Group BJ KAY SLAY... Can't Step The Reign (Kach)

DAZ FINCK NOSS On Some Real (So So Det/Virgin)

MEATHER MEABLEY Me Time ACAMME

UNBAIL begins on Page 33.

ROCK

THREE DAYS GRACE Animal I Have Become (Jive/Zombo Label Group)

nen (Modular/Interscope)

versal Republic)

MGI MGI

AD IMG

Warner Bres.)

In IMGI

AD MG

RED NOT CHILL PEPPERS Dani California /Wa

BUCKCHERRY Crazy Bitch (Eleven Seven/Love)

TOOL Vicarians (Volcano/Zamba Label Group) GODSMACK Speek (Universal Republic) STORE SOUR Through Glass (Readronner/10.1MG)

SHINEDOWIII I Dare You (Aclancic) BREAKING BENJAMIN The Diary Of Jane (Hadywood) MINDER Lipe Of An Angel (Universal Republic)

WOLFMOTHER We

KBIN Coming Unders (Virgin) SEETNER The Gift (Wind-Us)

PEARL JAM Life Wasted (URMS)

TOM PETTY Saving Grace (American/Wart AUDIOSLAVE Original Fire (Epic/Interscope

BLACK STONE CHEINY Lonely Train (Ro. INCKELBACK Sevin' Me (Rissikunser/10.)

NICKELBACK Reckster (Roadra

EDOWN Herees (Atlantic)

AFI Miss Murder (Tiny Evil/Intersco

NOB 200

CODSMACK Shine Down (Universal Republic) PEARL JAM World Wide Suicide (J/RMG)

BED Land Of Confusion /Repr

THEORY OF A DEADMAN Sente Menica /Re

18 YEARS Through The Iris (Universal Republic) LOSTPROPHETS Reaftaps (Columbia)

BLUE OCTOBER Hate Me Alainersel M

RACONTEURS Steady, As She Gees (Third Man/V2)

NED NOT CHILI PEPPERS Tell Me Boby (Warner Brac.)

DIE American Witch (Geffen/Interscope)

#1 MOST ADDED

#1 MOST INCREASED PLAYS

AUDIOSLAVE Original Fire (Epic/Interscope)

TOP 4 NEW & ACTIVE

INDOBASTANK Inside Of You (Island/ID.JMG)

CREESFARE Inviscible (Columbia)

AVENGED SEVENFOLD Saize The Day (Warner Bres.)

FLYLEAF Fully Alive (Octone/RCA/RMG)

BOCK beales on Page 56.

AUDIOSLAVE Original Fire (Epic/Intersco)

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1 10

SMOOTH JAZZ

PETER WHITE What Daes it Take (To Win Your Love) (Colo MINDI ABAIR True Blue (GRPY/MG) PHILIPPE SAISSE TIND Do It Again (flandervous)

All CULBERTSON Let's Get Started (GRP/VMG)

RAMSEY LEWIS On Happy Day (Narada Jazz/EMI)

FOURPLAY ... My Love's Leaven' (BluebrathCA Victor

NICK COLIDINE Always Thinking Of You (Narada Jazz/EMI)

RAY PARKER, JR. Mismeloya Beach (Reyalio Music Group)

JAZZMASTERS V Free As The Wind (Triggin' 'N' Rhythm)

WE BAILEY RAE Put Your Records On (Capitol)

DAVID PACK Biggest Part Of Me (Peek/Concord) SINAPLY NED Holding Back... (simplyred.com/Verve Forecast/VMG) CHRIS STANDRING I Can't Help Myselt (Trippin' 'N' Rhythm)

de lla

WAYMAN TISDALE Get Down On It Annahry

EUGE GROOVE Chillesin (Norada Jazz/EMI)

PAUL BROWN Winelight (GRP/VMG)

ERIAN SIMPSON Saturday Cool /Re

PIECES OF A DREAM Forward Emotion //A

DAVID BENDIT Best Street (Pask/Concord)

BAVE KOZ Undeniable (Capited ERIC DARIUS Chilin' Out (Nerade Jazz/EMI)

OLI SILK Ensy Does It /Trippin' W' Abythmi

LINGEL BICHNE | Call It Love Asland 17, 1965

RICHARD ELLIGT Say It's So (Artis

GERALD ALDRIGHT We Get The Greeve (Past)

SHILTS Look What's Happaned (Artisen) MANON MEADOWS Dressed To Chill (Heads Up)

#1 MOST ADDED

DAVID BEBOIT Boot Street (Pask/Concord

#1 MOST INCREASED PLAYS

RAY PARKER, JR. Minutines Basch Paula Music Gram

TOP 2 NEW & ACTIVE

MICHAEL FRANKS Under The Sun (Koch)

EVENETTE NAMP Monday Speaks /Shanachia/

SMOOTH JAZZ begins on Page 53.

TRIPLE A

OMANLS BANKLEY Cracy (Downcown/Long/Aduatic) ET TURISTALL Suddenly I See (International Vision) OUSTER One Man Waching Machine (Reprint) LOS LOWELY DOYS Charmants (In Adminicfair) NED NOT CHILL PEPPERS Dani California (Marner Brec.) JOHN MAYER Waiting On The World To Change (Aware/Co UEANE to It Any Wonder (Intercept)

miled Wrock /Van

RAVON FRAIMENNETTER Move by Yoursall *Cost High*

ine Grace 4

GRARLS BARKLEY Crazy /Downtown/Love/Ad

MARK KINOPFLER... This is Us /Henrsuch/Wa CHIRS ISAAK King Without A Castle /Agerica/

FRAY How To Sove A Life (Epic) SHAWN MULLINS Booutiful We

GOO GOO DOLLS Stay With You /Man

MAT REARINEY Nothing Left To Loss (Awara/Ca JAMES OLIVIT High (Custord/Atlantic)

COMMER GAILEY RAR Put Your Records On (Capital GOMEZ How We Operate (ATOMMS) RACONTEURS Steady, As She Gees (Third Man/V2) COLOFLAY The Hardest Part (Capital

2106Y MARLEY Love in My Religion (Taff Gong) SIOW PATIOL Chasing Cars (ASA(Interscope) SONYA KITCHELL Lot the Go (Valuer)

PER Get It Like You Like It /Migu NOCK KILLS KID Paratyzed (Fearless/R

PAML SIMON Outropeus (Nerner Brez.) SOUL ASYLUM Stand Up And De Strong Agescy/ DINCE SPININGSTEEN Pay No My Money Down /Colu FIVE FOR FIGHTING The Fidds /Aware/Columbia/ GIN BLOSSONS Learning The Hard Way /Hydriff

#1 MOST ADDED

RAY LAMONTAGE Three More Days (ACA/RMS)

#1 MOST INCREASED PLAYS

BEN NARPER Get it Like You Like it /Vive

TOP 5 NEW & ACTIVE

IY CASH God's Ganna Cut Yau Down *(AmericanCast High* TRAM Am I Reaching Yau New *(Calumbia*) III Different When it Comes To You *(Calembia)* FOO FIGHTERS Miracle *(ACA/MAS)*

TRIPLE A beains on Page 62.

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DASHBOARD CONFESSIONAL Den't Wait (Vagrant/

RICK BRAUN Groove is in The Heart (Artisen)

NERDIE NANCOCK... A Song For You (Possibilities JASON MILES Sexual Heating (Norado Jazz/EMI)

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POWERED BY MEDIABASE



- MARIAN CAREY Fly Line A Bird Anton Million (Care) ANTHONY NAMELTON Can't Let Go *(So So DalfZambo Label Group)* DRAIN MCKINGNT Find Myself in You *Minternet/Iniversal*
- TEENA MARIE Och Wee /Cash Mensyllaiversel Met LUTWER VANDROSS Shine (J/RIMG)

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- BAB MYSTIC | Refuse (SOBE)
- ISLEY BROTHERS ... Just Came Hare Te ... (Der SoulDer Jany 10.1145)
- ERC BENET Pretty Baby (Friday/Raprisa/W MARY J. BLIGE Be Without You (Softan) armer Bres.)
- 9 LIDNEL NICHE I Call It Love (Island)CJNG 14
- HEATHER NEADLEY In My Mind (RCA/RMG) 13
- CHARLIE WILSON No Words (Jive/Zambo Labol Group) 11 12
- DOMELL JONES I'm Genne Be (LaFoce/Zambo Label Group) 10 13
- 15 1 HEATHER HEADLEY No Time (RCA/RING)
- K. FRANKLIN Looking... (Fo Yo Soul/Geape Contric/Zambo Label Group) MARY J. BLIGE Enough Cryin' (Goffon) 12 15 18
- 17 MARY MARY Yesterday (Sany Urban/Col
- 18
- LETOYA Tom (Capital) JANEIM The Chasen One (Divine Mill/Warner Bras.) 19 18 19
- SHANCE Take Care Of U (Imgist/Playtims) RANCEM DEVAUGHII You (JimgZambo Labol Group 20
- 22
- 26 24 HERIA ARE There's Hone //aimred Mateurs
- JILL SCOTT The Fact is (I Need You) Midden Beach 25
- FREDORE JACKISON Und The End Of Time (Ophons) DEYONCE" (JAY-2 Daja Yu (Music Wurk/Sony (Honr/Col LORENZO OWERS Wanna See You Smite (D-Town) 21 26
- ISLEY BROTHERS ... Blast Off (Def SoulDef Jane D.Mills) 23
- PRINCE Satisfied (Universal Republic) 29
- JAVIER The Answer is Yes (Capital 27
 - 30 AVAILT 4 Minutes Magie Ja

#1 MOST ADDED JANET JACKSON FINELLY Cal On the /Hypin/

#1 MOST INCREASED PLAYS MARY J. BLIDE Enough Cryin' (Golfon)

TOP 5 NEW & ACTIVE

ALC BRAUDe & Fer Me /Ke AMEL LANDEUX Weary (Miss Life) KINK FRANKLIN Imagina Ma *Fo* Ya Sauffaque Contric; Cantric/7 to I adal Comm JAMET JACKSON FINELLY Cal On Me /Magin

TAMAR BAVIS Sunday in The Park Ale

URBAN basiss on Page 32.

ACTIVE ROCK

1.107 THE

- DEE DAYS ODACE Asiant I Have Decame (HestQuarks Label Group
- 4 3
- TODI. Vicenieus (Vicenes/Zambo Label Group) 10000 Caming Undens (Vicenie) NED NOT CINLI PEPPERS Dani California (Mirmar Bree.)
- INNOER Lips Of An Angel Alaivarad Angeolic/ STONE SOUN Through Glass /Pandrame/D/MAS/ STEALURE BEILJAMEN The Diary Of Jane /Follyn

- BUCKCHERRY Cruzy Blick (Eliver SevenLove) WOLFMOTHER Woman (Mediate/Interscepe)
- OSMACK Thing Down (Jairgrad Resuble) 12
- NOB ZOMBLE American Witch (Gafford) GOOSMACK Speak (Jaiverse) Aquable) 11 11 arenie.
- 10 12 aine *il*l
- IFB Land Of Cash 111
- 21 13 18 SEETHER The Gift /Mind-Up/ 14
- AFI Miss Murder (Tay Evifictorsc MUDVAYNE Fall Into Shap Afric)
- 15 14
- PEARL JAM Life Wasted (JAMAG) BLACK STORE CHEMITY Landy Train /A 17
- 16 18 30 SECONDS TO MARS The KE Ammericativity
- 19
- AUGIOSLAVE Original Fire /Epic/Interscope/ BLUE OCTOBER Hate Ma /Aniversa/ Motor 17 21
- ATHEYU Er's And Oh's Mictory 22
- 20 23 25 24 26 29
- LUSTIPADFUETS Restage (Columbia) EIGNITEEN VISIONS Victim (Trasthillipic) TRAPT Disconnected (Dat Of Teach) (Nemer Brez.)
- CROSSFADE Invincible /Column
- EDOWN Herees (Adamtic
- 22
- 18 YEARS Through The Iris (Aniversal A FLYLEAF Fully Alive (Octane/RCA/RM65) and Aq
- 28 31 STAND King Of All Encuses (Fin/Athatic)

#1 MOST ADDED AUDIOSLAVE Original Fire /Epic/Intersco

#1 MOST INCREASED PLAYS

AUDIOSLAVE Original Fire /Epic/Interscape/ **TOP 5 NEW & ACTIVE**

NEVELATION THEORY Solitah And Cold (On/E1) LYNAM Tanis (Change Your Wind) (ONT) NEVELATION THEORY Stouburn (On/E1) LACUNA COIL Enjoy The Stance (Cantery Media) BROKK White Galt (Island/IO.MG)

- COUNTRY AD PAISLEY The World (Arista) CANNIE UNDERWOOD Don't Forget To Re KENNY CHESNEY Summaring (CMA) nhar Ma (Arista
- TOBY KEITH & Little Teo Late (Show Day Nashy
- ROGINEY ATILINIS II You're Geing Te Hul... (Carb) RASCAL FLATTS Me And My Gang *Apric Street* GARY ALLAN Life Ain't Always Beautiful (MCA)

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- WINECKERS Loove The Pieces (Mavarick/Warner Bree.) LITTLE BIG TOWN Bring It On Home (Equity) 11
- STEVE HOLY Brand New Girlfriend /Carb 12
- KEITH ANDERSON Everytime | Hear Your Name (Arista) 10
 - EINC CHURCH How 'Bout You (Capitol BROOKS & DUMN Building Bridges (Arista) BNLY CUNNINGTON Why, Why, Why (Mercury) FAITH HILL Sunshine And Summartime (Werner J
- 13 16
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- ne (Warner Bros.) 22 17 JOSH TURNER Would You Go With Ma (MCA)
- 14 JAKE OWEN Yes Haw (RCA)
- PAT GREEN Feels Just Like It Sh
- 20 24 21 GEORGE STRAIT Give It Away MCAU
- JOSH GRACIN Favorite State Of Mind & vric Street/
- 23 DIG & RICH 8th Of November (Warner Bras.)
 - DAMELLE PECK Findin' A Good Man (Big Machina)
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 - DAMELLE PECK FINDIN A GOOD man (2007 Maccining TRACE ADUNES Swing (Capital) TRENT WILLIARDO DA Again Tonight (Calumbia) SUGAMLAND Davin In Mississippi (Up To No Good) (Morcar) MIRANDA LAMBERT New Strings (Calumbia) OLANDE LARSEN I Dan't Know What She Sail (Giant sizyor) ADDREAM State Office (Calumbia)
 - GRETCHEN WILSON California Girls /Colu
 - BESTAR Mountains (BMA) 10
 - JACK INGRAM Love You My Mach

#1 MOST ADDED

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#1 MOST INCREASED PLAYS DIRE STRAFT Give It Avery MICA

TOP 5 NEW & ACTIVE

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ALTERNATIVE

ns (Valcana/Zambe Label Group)

BE TO MARS The Kill Ammeria/Veg BLUE OCTOBER Hate Me Alairerse/ Material GRARLS BARKLEY Crazy (Downtown) Ave/Ad

URANUS BANKLEY Crey (DownstrongLow/Allantic) TAXING BACK SUBDAY MaksDomsSure (Allantic) DREAMING BELIJANIN The Diary Of Jane Andywood PEANL JAN Life Would (JAMAS) WOLFHOTHER Wanan (Maddar/Interscope)

EDAN Coming Unders /Nigit/ BUCKCHERRY Crazy Bitch (Elever SevenCove) LOSTPROPHETS Reaftaps (Columbia/

STORE SOUR Through Glass /Foodmans/IC.AA PARICI AT THE BISCO I Write.... /Docsychocoff ANDIOSLAVE Original Fire /Epic/Interscope/ 10 YEARS Wasteland (Aniorcal Republic)

RISE AGAINST Ready To Full /Gerlinn/ SUBW PATHOL Hands Open (A&AMinterscope) SHE WAINTS NEVENDE These Things /Gerlinn/

BASTANK Inside Of You (Island/IDJANG)

RED MOT CHILL PEPPERS Tel Ma Baby (Manar Brac.)

#1 MOST ADDED

KILLERS When You Ware Young (Island/ICJ/MG)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Original Fire (Epic/Interscope)

TOP 5 NEW & ACTIVE

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ALTERNATIVE begins on Page SS.

www.americanradiohistory.com

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Wild Killing Longinges /Sing

KEANE is it Any Wonder (Interscape)

NOCK KILLS KID Paralyzed (Fearless

SEETHER The Gift /Wind-Un/

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BY ERICA FARBER

oming from humble beginnings in Bakersfield, brothers Eric and Nick Baka were responsible for helping to introduce a new form of entertainment called hip-hop to the radio-listening audience. Known coast to coast as The Baka Boyz, Eric and Nick were among the first to do live mixing in Los Angeles, and their talent and passion have established them as hip-hop radio gurus.

Getting into the business: Nick: "I started at the very young age of 12 back in Bakersfield, our hometown. Our parents opened a teenage nightclub for my older brother, Frank. He was always in trouble and getting into mischief. My father loved the entertainment business and was always managing groups and having parties and things of that nature, so he decided to put his life savings into a club called Vidal in 1984. That was how I got a clear picture of what the DJ actually meant to the whole function.

"My brother had the girls, controlled the music and was drinking and smoking all night long. As a 12-year-old, I wanted to get on the turntables. My father saw my interest and bought me turntables. Eric got into it soon after, after seeing how exciting it was."

Getting on the radio: Eric: "My father knew the owner of an AM station in Bakersfield. He talked to him, saying, 'My sons mix and do the DJ thing. How much would it cost for

them to do a show on your station? Mind you, this station was Classic Rock 24 hours a day. The owner said, Tll put them on Friday and Saturday nights for \$75 a week. We had to pay to be on the air for the first six months.

"We were allowed to sell commercials. While Nick was in high school, I would try to find advertisers that made sense for our show. We made just enough money to be on the air. That's all we really cared about."

Coming to Los Angeles radio: Eric: "After we left that station we were at a concert — Nick was DJing for Lighter Shade Of Brown at the time — and our dad met the new PD for KKXX/Bakersfield, who had just come from Salinas, CA. Our dad was like, 'My sons have done a radio show. We tried to get on KKXX before, and they shot us down.' The PD said, 'Give me a call. I want to sit down and talk to you guys about this.' I'm 17 years old, and we've taught ourselves everything we know, so I'm thinking, 'Yeah, right, whatever.'

"I went to meet with him, a couple of months later we got hired, and about six months later he made us MDs. We went to L.A. to do some studio work with an artist we were working with, and the session got canceled. We went to dinner with a good friend named Dave Barillas, who was working at KPWR (Power 106)/Los Angeles at the time. We started talking about radio. Power 106 was looking to start a hip-hop mix show but couldn't find anybody who was really, really true. With hiphop, you gotta really know it, or else it sounds fake."

Defining hip-hop: Nick: "It's a lifestyle. That's what we

had to explain to Power 106 when we first got there. Rap is something you do, hip-hop is something you live. It's the way you dress, it's your attitude. Hip-hop is even listening to rock music. Hip-hop is skating. Hip-hop is everything. It's a culture.

"The music came from the break dancing, the graffiti and the DJing in the park in the New York days. It arose out of necessity, because in those days there was disco, pop and rock music, and that's pretty much it. The kids in the ghetto didn't have that, so they created something called hip-hop, and it's now a multimillion-dollar industry."

Their on-air personality: Eric: "High energy. I say some stupid stuff sometimes. I kind of have a different personality on the radio. I'm a little more out there, more crazy. In real life I'm the complete opposite. I'm boring, I stay home, I play video games."

Nick: "I'm the conservative one, for the most part, but I'm also very energetic. I have kids, so I think of things in different terms. I'm going to be risky, but I don't want to let everything out on the radio. Eric doesn't have any cares in the world. He only has dogs, so he doesn't have to worry about them coming in and calling."

Biggest challenge: Eric: "The biggest challenge we face is acceptance from people in the industry. Because we do hip-hop and because we are of Mexican descent, I don't think they take us as seriously as they should. In this day and age, people shouldn't care what color you are. If you're good, you're good — that's the bottom line.

"The biggest problem is getting people to realize that you don't have to be black to play black music or you don't have to be white to play country. The audience could not care less if I was vomit green."

Nick: "That pretty much says it all. I'm more of an in-your-face kind of character. I will definitely get in somebody's grill if I feel disrespected in any way, shape or form."

State of radio: Nick: "What a change. They said it was going to be coming, and it's here. You can't do just one thing anymore; you have to be multitalented. Those are the only people staying around. Me and Eric have chosen to take the independent route and create our own company. Baka Boyz is a product now, and we're selling it on the shelves and making sure everything is correct every week. It has to be fresh." Eric: "Radio is in a very bad state right now. What's happening to radio is what happened

to the record companies when they didn't pay attention to downloading and the next wave of technology. Radio is really hurting. There's a lack of creativity, and with just a few companies basically running the whole industry, it's becoming monotonous.

"It's the same thing everywhere. Every station has the same logo, and there are no local shows. We're syndicated, so it's good for us if there are fewer local shows, but overall it's hurting the business talentwise."

Personal influences: Nick: "The DJs who came before me. Let's start with Jam Master Jay. At radio it would have to be Rick Dees, Howard Stern, Casey Kasem and Wolfman Jack. Howard is still a big influence of mine. I can see that it can be done with a big mouth and if you keep on pushing the lever.

"As far as music is concerned, it's Dr. Dre, Timbaland, The Neptunes, Afrika Bambaataa & Soulsonic Force and all the old school, like New Order, and the techno. I'm influenced by so many different kinds of electronic music, and that continues to push me as far as what I'm

going to play in the future in the clubs or on the radio."

Eric: "Td say Casey Kasem and Rick Dees. I see us as the next wave of those kinds of guys, somebody who can be the voice of this generation. We're looking into starting *The Baka Boyz Top 20 Countdown*, a national countdown show with a cool edge. We'll introduce the records and do the interviews, getting things out of artists the other guys can't get because they're not in the loop. Nick works on music, so he's in the studios all the time, and I have been traveling a lot, seeing what's going on in the clubs. We're still in the loop. We know what's going on."

Career highlight: Eric: "When we went from Bakersfield to L.A. and basically brought hip-hop to FM and changed the way radio is done. They're not looking for the typical radio DJ anymore; they're looking at kids from the street who have talent who can be taught radio. If there's one thing we've learned, it's that you can't teach somebody talent. You either have it or you don't. But I could teach somebody with talent how to do radio."

Nick: "Taking that step away from Power 106, the monster that it is. We were standing up for what we believed in as human beings and what we were taught: respect, loyalty and dignity. We wouldn't be here with a syndicated show and talking to you about a national thing if we were still in that office."

Career disappointment: Nick: "Not having enough knowledge to make wiser business decisions. We could have stayed at Power 106 and continued to grow. We were youngminded individuals and didn't have the business knowledge to

step back and say, 'Let's make this work for everybody, and especially for us." Eric: "Making decisions without the knowledge that we have now. We might have

handled certain situations differently, but you live and learn. Whatever mistake you made, you made for some reason, and we're still standing."

Favorite radio format: Eric: "Rock and Alternative."

Nick: "It would have to be a Dance format, uptempo club music, European-influenced music."

Pavorite television show: Eric: "Curb Your Enthusiasm and The Sopranos."

Nick: "Good with the family would have to be *Project Runway* and *Hogan Knows Best.*" **Pavorite song:** Eric: "Anything by System Of A Down." Nick: "The Humpty Vision remix of Gnarls Barkley's 'Crazy." **Pavorite movie:** Eric: "Star Wars." Nick: "That's a good one. I'll have to agree." **Pavorite book:** Eric: "Ones I don't have to read."

Nick: "The Da Vinci Code."

Favorite restaurant: Eric: "Benihana."

Nick: "Chin Chin."

Beverage of choice: Eric: "Sprite."

Nick: "Patron tequila."

Hobbies: Eric: "Video games."

Nick: "Making music, producing music and working with artists in the studio."

E-mail address: Eric: "ericv@thebakaboyz.com."

Nick: "nickg88@aol.com."

Advice for talent: Nick: "Be innovative, and believe in your craft. Believe in what you do, and be the best at what you can."

Eric: "Be original, and don't make any decisions while you are mad."



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