

# ONE NATION UNDER TEXT

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# R&R CONVENTION RECAP

Relive Three Glorious Days in Dallas **p.30**

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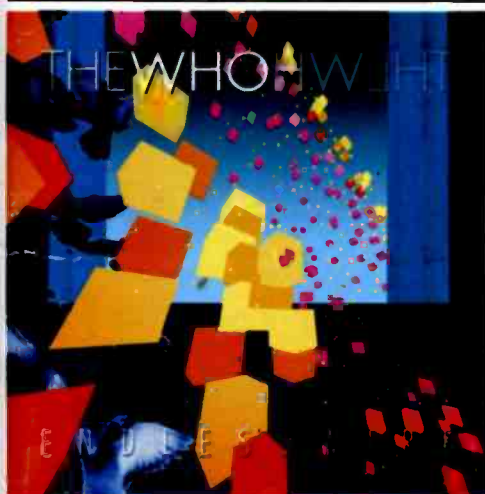
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(Advertisement)

# THE WHO TO RELEASE NEW STUDIO ALBUM



## FIRST RECORD BY HALL OF FAMERS IN NEARLY 25 YEARS

**The Who** stands alone in Rock music. The most explosive live act ever to appear on stage will release **Endless Wire** 10/31, their first studio album in over 25 years on Universal Republic Records. Alone among the great bands, the Who has found itself at the center of every major Rock event – Monterey, Woodstock, the Isle of Wight, the Concert for Kampuchea, Live Aid, the Concert for NYC. In Philadelphia at the opening night of the North American leg of the tour Pete townsend said, "we're finally doing a world tour". Coming off two sold out shows in New York City's Madison Square Garden, Q104 New York PD Bob Buchmann comments "The minute we got the new WHO, Baba O'Reilly was playing on air. We ran it into the studio for the double-shot...as the song ended and the mic went live. All the excitement of old time radio as we got caught with our pants down, but 'It's Not Enough' is that important. It's true blue WHO." After almost 40 years, The Who is still the touchstone for Rock-and-roll greatness. They've sold over 100m albums and won every award including Grammys/Brit Awards/Lifetime Achievement. The new singles "It's Not Enough" and "Tea & Theater" were most added this week at Rock and Triple A Radio. "It's Not Enough" debuts #4 on the Classic Rock Chart, #1 most increased spins and audience. The debut Universal Republic CD **Endless Wire**, is in stores 10/31.

## UNIVERSAL REPUBLIC BREAKING NEWS:

### NATALIE "LOVE YOU SO" B96/CHICAGO 7 SPINS A DAY KZHT/SLC 5 SPINS A DAY

"Showing all of the early signs that we look for in a new song at B96... the female curiosity calls are heating up and we expect it to go all the way for B96"  
- Erik Bradley, B96

"LOVE this song, showing enormous research potential after 150 spins"  
- Jeff McCartney KZHT/SLC

## Webstar "Chicken Noodle Soup" Premieres on MTV's TRL 10/04



Something special happened this past spring in New York City, Young B wrote this catchy, nonsensical hip-hop tune co-created with neighborhood friend Webstar, which features the chorus: "Chicken noodle soup, chicken noodle soup, chicken noodle soup, wit' a soda on the side." During recording, she came up with the dance's signature arm motions, which illustrate the lyrics, "Let it rain. Clear it out" .... "Webstar is a party promoter, and when they want people to move back at the party, they move their arms and say, 'Clear it out.'" says Young B, whose video premiered on BET's 106 and Park. "Kids don't have fun no more. They don't make music for kids. Everyone's acting all grown-up", says Webstar, 19..... "It's different and silly...it's just fun". Approaching Top 10 on the Rap Chart, "Chicken Noodle Soup" also holds the Top 10 Ranking at BET and MTV JAMS. Added to MTV2 and will premiere on MTV's TRL 10/4. Already a top 10 ringtone with over 27,000 sold weekly. Mix in five million views on YOU TUBE, HOT97, #1 requests and America has the dance sensation of 2006. "The dance all the kids in Harlem are doing....Atlanta had laffy taffy...New York has the Chicken Noodle Soup", comments EBRO HOT97/New York. Most added at Urban and Crossover radio with over 80 new stations including: HOT97/New York, KDAY/Los Angeles, KMEL/San Francisco, KKDA/Dallas, KBFB/Dallas, WPHI/Philadelphia, WKYS/Washington, WPGC/Washington, WJLB/Detroit, WHTA/Atlanta, and WPOW/Miami. Check out the Universal Republic debut CD **Webstar Presents: Caught In The WEB**, in stores NOW!

## Hinder "Lips Of An Angel" Added to MTV. TRL Premiere 10/02

Hinder "Lips Of An Angel" is the radio phenomenon of 2006. Their just announced Platinum debut release **Extreme Behavior** is currently in it's twelfth month in stores. This week's sales on the band's Platinum debut increase 18%, selling another 72,000 pieces, putting the band in the SoundScan Top 10 for the first time. Currently holding the #1 ranking artist on Myspace all genres, and after a successful chart topping run at Active Rock and Alternative, "Lips Of An Angel" gets ready to move top 5 at CHR Top 40 with weekly spin increases of over 1000 spins for the fourth straight week and a Rate The Music research ranking of Top 5. Romeo at Z100/NY adds, "Don't miss the Rock Ballad of 2006. Hinder has been top 5 phones for the last four weeks with potential the size of Oklahoma. The ladies hear the lyrics and keep coming back for more. The reaction at Z100 is HUGE!" With an overall audience now over 60 million, Hot AC readies itself for another potential #1. Airplay leaders include: WPLJ/NY, KDMX/Dallas and KHMV/Houston. KROQ/LA leads the airplay charge at Alternative and brings Hinder to the forefront of the most influential rock audiences in America. See Hinder this fall on tour with Nickelback and on solo headlining dates all over America and Canada. The debut Universal Republic CD **Extreme Behavior**, is in stores now.



**IN STORES:**

Webstar	Webstar Presents: Caught In The WEB	In-Stores NOW
Big Tuck	The Absolute Truth	In Stores 10/24
The Who	Endless Wire	In Stores 10/31
Blak Jak	Place Your Bets	In-Stores 12/5
Baby Boy	Across the Water	In-Stores 12/13

**GOING FOR ADDS:**

Blak Jak	"Bobbin' My Head"	Rhythmic/Urban	Impacting NOW
The Who	"It's Not Enough"/"Tea & Theater"	AAA/Rock	Impacting NOW
Matt Costa	"Cold December"	AAA/Alt	Add Date 10/03
Webstar	"Chicken Noodle Soup"	Top 40	Add Date 10/03
Hinder	"How Long"	Active Rock	Add Date 10/17





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# **Sarah McLachlan**

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**ARISTA**

# News Focus

## ► MOVERS

**Stacey Goldfaden**, previously ABC Radio Networks senior director of Western sales, has been named national sales manager of Clear Channel/Los Angeles. Partnering with **Guy Goldschmidt**, Goldfaden will oversee sales for the company's eight Los Angeles stations... After 15 months, industry vet **Bob Huntley** exits the market manager post at Clear Channel's Columbia, S.C., cluster... **Capitol VP of alternative and rock promotion Ted Volk** exits the label after more than four years. **Darren Eggleston**, senior director of alternative and rock promotion, steps up to run the department... **Salem Communications** has named **Mark Thomas GM** for news/talk WGTK/Louisville.

## ► SHAKERS

**Ken Stern**, National Public Radio executive VP since November 1999, steps up to CEO. Stern succeeds **Kevin Klose**, who will continue as president and a member of the NPR board of directors... **The Firm** has appointed **Deb Klein GM** of its record label, **Firm Music**, and recruited **Wendy Ellis** to handle radio promotion, marketing and tour marketing for the label and the Firm's client roster. Ellis was marketing director at ABC Radio's active rock **KXXR/Minneapolis** since 1999... **Warner Bros.** VP of rock formats **Mike Rittberg** segues to sister company **Reprise Records** as senior VP of promotion... **CHUM Radio** has upped director of research **Kerry French** to VP of business analysis and hot **AC CHUM-FM/Toronto PD Rob Farina** to VP of program development.

### FCC Unveils Homeland Security Division

The FCC has unveiled its Public Safety and Homeland Security Bureau, a new division to promote an "efficient, effective and responsive organizational structure" and to "better promote and address public safety, homeland security, national security, emergency management and preparedness, disaster management and related issues."

The bureau will also develop and recommend "policy goals, objectives, rules, regulations and programs," including an enhanced 911 emergency system and a revamp of the Emergency Alert System.

Announced last spring, the bureau will redeploy some 400 staffers from other parts of the FCC.

## Post-Spitzer Realities

New York State Attorney General **Eliot Spitzer's** crackdown on indie record promoters and payola has created a world with new realities—and challenges—for radio and labels, panelists agreed at two separate sessions on the topic at the R&R Convention in Dallas last week.

"I tell my clients to get written contracts for any goods they get, to be very transparent about everything," said **Peter Gould**, a lawyer with Washington, D.C.-based **Leventhal Senter & Lerman**. Gould stressed the "importance of proper sponsorship identification. Everything should be aboveboard."

Panelists said that the rules are now clearer. Where there were once gray areas, fewer questions now exist. But one panelist reported that "FedEx envelopes" are still distributed to air talent "with three CDs and 10 \$100 bills in them, but people are a little smarter about it." And there are fewer of them, he said.

**Terryl Brown Clemmons**, the assistant deputy attorney general who served as lead investigator in Spitzer's payola probe, said she was "disturbed" by some of what she learned but added, "It is clear that they have changed the way they do business."

Clemmons later said, "There is now a greater understanding about what can and cannot be done. The attorney general does not want to chill relationships between labels and radio employees. Items of value, contests, trips and tickets offered to radio station employees in exchange for airplay or in exchange for an increased number of spins in an effort to manipulate the charts—that's where the problems arose." —*Jeffrey Yorke*



Brown Clemmons

### NUMBER CRUNCH

<b>34</b>	<b>\$15B</b>	<b>\$99</b>
The number of House Democrats, led by New York Rep. Maurice Hinchey, who asked FCC Inspector General Kent Nilsson to launch a probe into two missing FCC reports on media ownership and consolidation. The call for an investigation was initiated by Sen. Barbara Boxer, D-Calif.	The annual ad dollars at stake after the Advertising Coalition's Jim Davidson warned broadcasters that the Feds, teamed with children's advocate groups, would ban kids' junk food advertising. Sen. Sam Brownback, R-Kan., and the FCC's Kevin Martin and Deborah Taylor Tate have since formed a task force, "Media and Childhood Obesity: Today and Tomorrow."	The price at which iBiquity Digital is selling three different HD radio models to broadcasters for listener giveaways. Models include an auto connector that upgrades factory-installed car radios to receive HD2 programming, a table-top radio and a component tuner for home audio systems.

## Indecency: 'A Balancing Act' Unclear Even To FCC Commissioners

NAB Joint Board chairman and Bonneville International CEO **Bruce Reese** was direct with FCC commissioners **Jonathan Adelstein** and **Robert McDowell** last week at the NAB Radio Show: "What is it that we can't say?"

The directness spawned giggling from the crowd that had been dying to ask the same question, and it left little wiggle room for the disciples of decency.

"I'll choose my words carefully so I don't have to fine myself," quipped McDowell, who joined the FCC in June and has not yet cast a vote on the indecency issue. "The FCC's standards are the same as always," he said. "There is a coarsening in society and on-radio and television of what we all hear." He stopped short of giving any further clarity, but acknowledged that "there are freedoms that the creative community is entitled to have."

Adelstein got closer to an answer. "This is a balancing act," he said, admitting that "recent decisions have had a chilling effect on programming." Adelstein said he's not sure about what "can and cannot be said. I'm a little confused myself, which may not sound good to some of you."

"We can't tell you in advance what you can and cannot do. That would be tantamount to censorship." —*Jeffrey Yorke*

## ON THE WEB Rehr Mounts NAB Offensive

The new president/CEO of the NAB came to Dallas last week on a mission to spread what he calls the "reinvention and redefining of radio."

Speaking at **Jacobs Media Summit II**, the precursor to the R&R Convention, **David Rehr** outlined strategies the group is working on to promote terrestrial radio.

Vowing to go on the offense, the former "beer guy" pledged to promote the medium through every means possible and respond to any and all misinformation in the media about radio.



Rehr

Rehr said the NAB's initiative centers on "rebuilding enthusiasm" for radio. He also pushed for the industry to embrace technology.

Promising a complete realignment of the NAB as an organization, Rehr wrapped by promising to "continue to build broadcaster value," something he's talked about in meetings with members of Congress and broadcasters since his tenure began last December.

## Listeners Stay Tuned

Contrary to popular belief, far fewer listeners change stations when a commercial comes on the radio than previously thought. According to a new study from Arbitron, Media Monitors and Coleman, radio commercials on average retain 92% of the lead-in audience.

Conducted in fall 2005, the study examined 93,876 commercial breaks in Houston. Using its Portable People Meter, it compared the audience level for each minute of a commercial break with the audience for the minute before the commercials began.

Not surprisingly, retention levels vary by length of commercial stopset, demographic and daypart. For example, commercials in a one-minute break retained 99.6% of the overall audience. But for a six-minute pod, retention dropped to 87.9%.

Among 12- to 17-year-olds, audience levels dropped to 81.7% by the end of a six-minute pod.

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JIM FARBER, NEW YORK DAILY NEWS

"RHYMEFEST'S DEBUT IS IMPRESSIVE. ON BLUE COLLAR, THE GREGARIOUS MC SPITS UNDER-DOG NARRATIVES AND GUT-BUSTING PUNCH LINES OVER SOUL-DRENCHING BEATS PRODUCED BY KANYE WEST, JUST BLAZE AND MARK RONSON. HIGH RATING!"

ENTERTAINMENT WEEKLY

"A RAPPER WITH A BROAD PERSPECTIVE AND SOMETHING TO SAY. TENACIOUS, PLAINSPOKEN, EARNEST BUT NOT HUMORLESS – A RAPPER WHO CARES ABOUT SOMETHING MORE THAN HIMSELF." JOHN PARELES, NEW YORK TIMES

"HE FLOWS LIKE A MASTER OF THE RAP TRADE ON HIS DEBUT." TIME OUT NEW YORK

"RHYMEFEST IS EXACTLY WHAT HIP-HOP NEEDS MORE OF." BILLBOARD

## New This Week:

KMEL San Francisco  
KPTY Houston  
WRDW Philadelphia  
KBMB Sacramento  
KKSS Albuquerque  
KWIN Stockton-Modesto



KNDA Corpus Christi  
WRVZ Charleston  
WKPO Madison  
WNHT Ft. Wayne  
WZBZ Atlantic City  
KBLZ Tyler

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 FOR A SECOND WEEK.

# R&R NO.1

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**NATASHA BEDINGFIELD**  
 MAKES IT FOUR WEEKS  
 ATOP THE AC CHART  
 WITH "UNWRITTEN."



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'Rather than looking at the \$10,000 they could make, they sit and stare at the quarter they may lose. It's just not a healthy mentality.'



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 Discover tomorrow's hits today with **HIPredictor**.  
 ▶ Click on Charts

### T

October 3  
 Deeper as-it-happens news coverage, more exclusives.  
 ▶ Click on News

### W

October 4  
 Hurry! Register by Oct. 6 to receive early-bird pricing for the 2006 R&R Christian Summit.  
 ▶ Click on Conventions

### T

October 5  
 Catch up on the latest format flips, personnel changes and other news in your format.  
 ▶ Click on Format News

### F

October 6  
 Updated charts and playlists from across the street to across the nation.  
 ▶ Click on Charts

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CBS Radio sees 'Gold' in young male demos

# Guys Dig This Chick

Al Peterson

APeterson@RadioandRecords.com

**t**here's something about WFNY (92.3 Free FM)/New York afternoon drive host Leslie Gold—aka “the Radio Chick”—that guys really seem to like. Maybe it's the way she casually banter about sex just like one of their buddies. Perhaps it's her provocative show topics, like “20 questions with a hooker,” “unedited speed dating” or “gay for a grand” that attract their attention. Whatever it is, it's fair to say that most of Gold's male fans will tell you that she's what you'd call “a real guy's kind of girl.” ■ Gold didn't take the typical route to a career in radio. “Getting into radio was accidental,” she says. “After I sold my window manufacturing business—which I'd run for 10 years—I really felt I had a life-changing opportunity, and I didn't want to squander it. I really felt like I could do something for love, rather than money, for a change.”

Deciding that being on the radio was that something she could do for love, Gold went on a campaign, asking anyone and everyone if they knew somebody in the radio business who could help her get a start. One of those inquiries finally paid off, and she managed to land a job

working “for free” at a small, now-defunct New England AM station.

Bitten by the radio bug, Gold began soliciting her next move the old fashioned way—by sending airchecks to anyone she'd ever heard of in radio. “Tim Sabeau, who was the PD of

**‘Usually women hate the show and men love it, but that’s good. A show that pleases everyone is a very bland show.’**

—Leslie Gold

WXRK/New York at the time, called me after he got the tape and told me I was awful, but said he heard ‘genius’ in me and wanted to help. Tim is really the guy who got me into radio. He introduced me to my first real job at WRKO/Boston. From there I moved on to do two years in New York at WNEW—I got fired there twice—then moved across town to WAXQ, and then did a year at Sirius before coming back to commercial radio here at [CBS Radio's] WFNY.”

## Will The Real Leslie Gold Please Stand Up?

When Gold co-hosted the “Two Chicks Dishing” show during her early career at WRKO, the program's two-girlfriends-gossiping style was a far cry from her show today. Asked about the stations and people that influenced her style, Gold says, “I grew up in the New York area so those stations were my radio influence. I listened to Howard Stern and, honestly, he's the reason I felt like there might be someplace for me on the radio. I thought that Howard Stern was great and

*Continued on page 8*



# Desperate Housewives



# Minute...

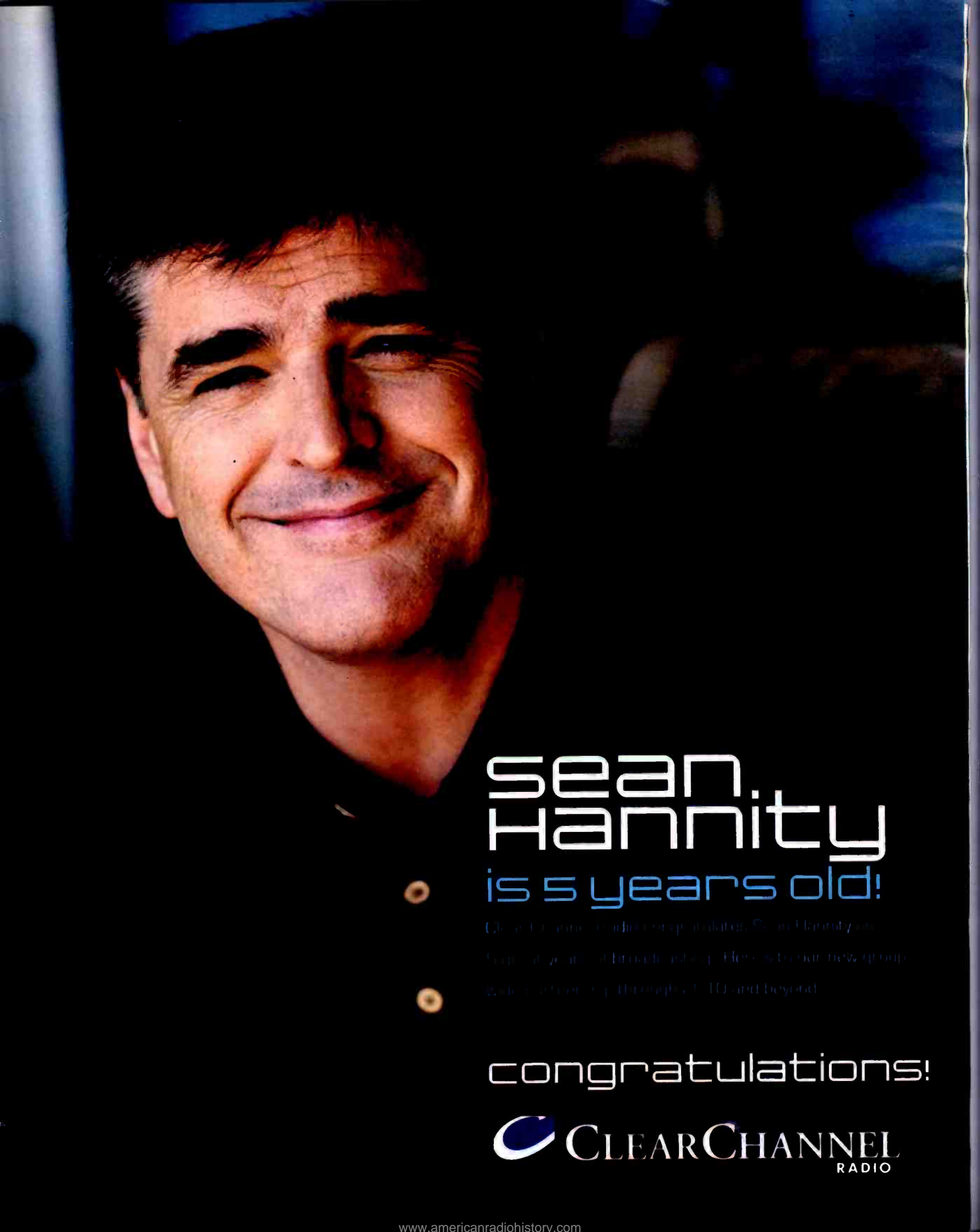
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RADIO

Continued from page 6

most of the other people I heard sucked, so maybe there was a place for me somewhere between 'suck' and 'great.'"

After leaving WRKO to pursue a solo path, Gold was told during her first round at WNEW that the goal was to attract young adult males to the station. "With that focus I actually found my voice," she says. "That's where 'the Radio Chick' was born because I found that the stuff we were doing—which was sometimes a little disgusting and outrageous, but always fascinating and entertaining—to be much more fun for me to do than the sort of predictable and traditional style of talk I had been schooled in at WRKO."

While women are in fairly short supply in starring roles at radio in general, in the arena in which Gold plays they are even fewer, since most shows targeting young adult males are hosted by men. So does Gold ever feel, as leg-



endary 1950s comedian George Gobel once famously said, "like a pair of brown shoes in a room full of tuxedos"?

"Oh, absolutely," she replies. "There are not a lot of other women hosting a show where we invite other women to come in and get naked, or do contests like Gay for a Grand. But before radio I had a job that interacted a lot with the construction business and, prior to that, I went to Harvard Business School at a time when not a lot of women did that. So I'm pretty used to being in male-dominated environments. I guess I must like that because I keep seeking it out in my life."

Asked how other women react to her radio show, Gold doesn't hesitate a moment to reply. "Usually they react with disapproval," she says. "Sometimes even outright disgust. Usually women hate the show and men love it, but that's good. A show that pleases everyone is a very bland show."

And are those guys who love that voice on the radio polite to the Radio Chick when Gold makes personal appearances? "They approach me in person the same way they would if we were on the air, openly and freely. And that's OK. I am that girl that's on the radio. Certainly when I'm on the air that part of me is magnified and exaggerated to a degree, but it's not false. It comes from a very real place within me."

### The Guys Behind The Girl

In the case of Gold, one might be tempted to revise the old adage to say, "Behind every good woman are two good men"—Butchy Brennan and Chuck Nice. "Butch has been with me since Boston, he was a producer for [WRKO talk host] Howie Carr's show," Gold says. "I lured him away with promises that one day we'd make it to New York, and as it turns out I actually wasn't lying."

"Butchy is like my partner, he's involved in everything about the show and someone I depend upon completely. I really love him because he represents a true regular guy on the show. He's a beer-drinking, football-watching, just-give-me-a-good-sandwich-and-I'm-happy kind of guy. He totally relates to a really large percentage of our listeners."

Nice, on the other hand, brings a professional comic's touch to the program. "Chuck is a comedian, he's a regular on 'Best Week Ever' and appears on a lot of other

**'I am that girl that's on the radio. Certainly when I'm on the air that part of me is magnified and exaggerated to a degree, but it's not false. It comes from a very real place within me.'** —Leslie Gold

shows," Gold says. "His job is to take what we lay out and make it funnier. He's quick, and he's very funny. He also brings another dimension to the show because he's a black guy who is married with kids, so he's great for those times when we make a mistake and are actually talking about something serious, because he brings a whole added perspective to the table."

### Where There's A Will There's A Way

Gold says the recent focus on indecent content hasn't really changed much about her show. "It hasn't made me a more cautious performer, but it's made the company more cautious, and I don't blame them for that because it's a business. But my attitude is that anything that we could do before on the radio, or that I could do when I was on satellite radio—which, by the way, is not the holy grail of radio or the bastion of free speech—then we can find a way to do it here."

Like most so-called hot talk radio shows, Gold's daily program is not without its critics. But she says that she has learned that what's funny depends on who's in the hot seat or the butt of the joke and that, in her opinion, most people have a sense of humor right up until the joke is on them.

"No one is safe on the show, nobody is off the table, and eventually we get around to mocking everybody," she says. "When I make a Jewish joke, and I happen to be Jewish, we get angry mail from Jews. If we make a joke about fat people, gay people, Asians, men without arms, harelips—then those are the people who complain. If we use the word 'retarded' we get angry mail from people who are raising a retarded child—people who listen and love the show every other day, but that is the day when we crossed the line."

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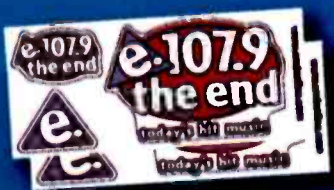
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Radio's future is closer than you think, and the possibilities are limitless

# Podcasting For Profit

Loyd G. Ford  
Americallist1@aol.com

10 anyone who doesn't think the iPod is amazing technology has not put in the earbuds and sampled their own personal library rotating with ease. iPods are not only indicative of a greater movement in entertainment technology but also signal a choice that radio should pay attention to while inspiring us to move toward the epicenter of what is happening—before it's too late. ■ Radio is a companion medium. Every time we aggressively engage in being a "companion," radio wins and increases the influence we've had for decades. If we don't, we become less influential to a new generation of consumers who demand more interesting ideas.

What can radio do on a local, regional or corporate level to generate more revenue, usage and listener participation through podcasts, the Internet and HD radio?

Create podcasts that give listeners important information. For an AC station, that could be podcasts on how to find a mechanic, handyman or other information that your target audience might find useful. Imagine having podcasts with your own personalities—who listeners trust—talking about ways to make their lives easier.

A classic rock station could have podcasts on great cigars—why let the news/talk station have all the fun on weekends?

The options are endless and should be focused on your audience. Find ways to make your radio station a "companion" for listeners. It's our strength.

## Sell The Podcasts

Imagine a home-improvement store or builder attached to a podcast called "How to Update Your Kitchen to Improve Resale Value on Your Home." This type of sponsorship can be sold again and again. Plus you can use existing creative talent, giving them more ways to make money.

**'Every time we aggressively engage in being a companion, radio wins.'**

while your station benefits from the incremental non-traditional revenue generated.

Radio should hire an entirely different sales staff solely compensated by commission to sell Internet and podcast opportunities. The pricing would differ from radio ad sales. And because the sales team is a different group of people, there would be no added-value giveaway opportunity. It would be treated as another business and not tied directly to the radio station's ad sales team.

This would allow stations to grow additional business from podcasts, HD channels and Internet sites that are linked to the local community. The cost will be low, and the potential revenue gains can be almost unlimited.


We are amazing promoters and marketers, but we must turn our attention to new growth technologies. Broadcast companies must recruit creative people who can develop new revenue streams, then empower them to make it hap-



Ford

pen. If radio companies hire and support these "drivers," they will deliver the goods on entirely new levels of business and generate a strong future beyond what radio used to be.

Here is another simple idea that allows radio to tie itself to the local community, generate an additional platform for promotion and marketing and make additional money. Create community Web sites, such as charlottehouses.com, that could be used as a free resource by real estate agents, lawyers and the entire home selling and buying infrastructure. This would allow you to have another local community of people to interact with, generate additional "companionship" for your station and make more dollars available in the market that you could not touch before.

Remember, you can absolutely create anything you want if you have a radio station. 

Loyd Ford is radio division manager for Americalist Media Marketing.

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## Milwaukee: Country's Cheesy, Delicious Epicenter



CHART COMMENTARY BY JOE FLEISCHER

WEEK ENDING SEPTEMBER 17, 2006

Ah, Milwaukee. Everything a guy longs for in huge supply. Of course I'm talking about cheese: brats, football (used to be good football—sorry, Brett), beers and more cheese. But Milwaukee is also one of the nation's best terrestrial radio markets, with especially great alternative and country stations. In fact, Milwaukee is playing the heck out of the ladies, with lots of spins for Faith Hill's "Sunshine & Summertime," the Wreckers' "Leave the Pieces" and even jumping on Taylor Swift's surprise hit, "Tim McGraw"—a track that has all the searching and downloading earmarks of another outta-nowhere hit called "Redneck Girl." Can't go wrong spinning those records, and the Milwaukee downloaders have voted with clicks of their mice. Both Carrie Underwood's "Before He Cheats" and Danielle Peck's "Findin' a Good Man" are a big hit with the Net audience. And, really, you could pretty much play anything by Rascal Flatts and it would be among the top downloads in almost any market. Country has really come into its own with the Download Nation and Milwaukee is the cheesy, delicious epicenter. Now if only the Packers could stop someone on defense.

NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	RASCAL FLATTS	LIFE IS A HIGHWAY	14671	23
2	THE WRECKERS	LEAVE THE PIECES	10130	2
3	JOSH TURNER	WOULD YOU GO WITH ME	7344	5
4	STEVE HOLY	BRAND NEW GIRLFRIEND	7326	11
5	RODNEY ATKINS	IF YOU'RE GOING THROUGH HELL	6986	3
6	BIG & RICH	8TH OF NOVEMBER	5239	8
7	CARRIE UNDERWOOD	BEFORE HE CHEATS	4541	15
8	LITTLE BIG TOWN	BRING IT ON HOME	4191	6
9	TRACE ADKINS	SWING	3842	45
10	TAYLOR SWIFT	TIM MCGRAW	3493	27
11	DANIELLE PECK	FINDIN' A GOOD MAN	3156	22
12	GEORGE STRAIT	GIVE IT AWAY	3148	4
13	KENNY CHESNEY	YOU SAVE ME	2794	16
14	JASON ALDEAN	AMARILLO SKY	2445	26
15	TIM MCGRAW	MY LITTLE GIRL	2098	20
16	RASCAL FLATTS	MY WISH	2087	18
17	FAITH HILL	SUNSHINE AND SUMMERTIME	1746	1
18	KEITH URBAN	ONCE IN A LIFETIME	1404	12
19	HEARTLAND	I LOVED HER FIRST	1402	9
20	EMERSON DRIVE	A GOOD MAN	1391	7

### Transactions at a Glance

Force 5 Communications' WCNR-FM/Keswick, Va., to Saga Communications of Charlottesville \$2.9 million

### Deal of the Week

**KJON-AM/Carrollton, KXEB-AM/Frisco (Dallas-Fort Worth) and KFNI-AM/Pleasanton (San Antonio)**  
PRICE: \$75 million TERMS: Asset sale for cash

BUYER (KJON-AM, KXEB-AM): Chatham Hill Foundation, headed by president Joe Thompson Jr. Phone: 214-351-2121. It owns no other stations.

BUYER (KFNI-AM): La Promesa Foundation, headed by president Leonard Oswald. Phone: 432-682-1485. It owns three other stations.

SELLER: Border Media Partners, headed by president/CEO Thomas Castro. Phone: 713-968-4400

FORMAT: Tejano; Talk; Spanish/Christian BROKER: American Media Services

COMMENT: Border Media Partners' BMP DFW License Co.'s KJON-AM/Carrollton and KXEB-AM/Frisco, Texas, to Chatham Hill Foundation, and BMP San Antonio License Co.'s KFNI-AM/Pleasanton, Texas, to La Promesa Foundation for \$75 million, payable in cash at closing. \$750,000 escrow deposit.

### 2006 Deals to Date

Dollars to Date:	\$5,692,676,173	(Last Year: \$2,826,867,805)
Dollars This Quarter:	\$2,260,033,241	(Last Year: \$452,926,869)
Stations Traded This Year:	788	(Last Year: 884)
Stations Traded This Quarter:	240	(Last Year: 167)

## MARKET SNAPSHOT:



According to CNNMoney.com, using stats from 6FigureJobs.com and TheLadders.com, Milwaukee ranks 12th among cities with the greatest number of six-figure job listings, competing with much larger metros such as Chicago and Atlanta.

POPULATION: 1,429,200

RADIO MARKET RANK: 33

### DEMOGRAPHICS:\*

	TOTAL 75-MARKET POPULATION %	MILWAUKEE ARBITRON %	INDEX
AGE 18-24	13%	13%	100
AGE 25-34	18%	17%	93
AGE 35-44	20%	20%	99
AGE 45-54	19%	20%	105
WHITE	83%	83%	100
AFRICAN-AMERICAN	12%	13%	114
ASIAN	3%	2%	55
HISPANIC ORIGIN	14%	7%	51
MILD PLANS TO BUY SAT RADIO SUB (NEXT 12 MOS.)	2%	1%	53

NO. OF RADIO STATIONS: 26

### RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
CLEAR CHANNEL	2 AM, 4 FM (6)	30.3%
SAGA	4 FM	15.9%
JOURNAL	1 AM, 1 FM (2)	13.2%
ENTERCOM	1 AM, 2 FM (3)	11.0%

FORMATS: 4 N/T, 2 country, 2 urban, 2 rock, 2 AC, 2 sports, 1 CHR, 1 urban AC, 1 hot AC, 1 classic rock, 1 alternative, 10 other

### RATINGS LEADERS:\*\*

STATION	FORMAT	AQH SHARE 12-PLUS
WTMJ-AM	N/T	9.2
WMIL-FM	COUNTRY	7.8
WXSS-FM	CHR	7.0
WKV-FM	URBAN	5.9
WKLH-FM	CLASSIC ROCK	5.4

### INTERESTING FACT:\*

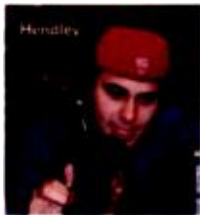
When it comes to music and movies, Milwaukee chooses Best Buy. More than 25% of Milwaukee households purchased audio/video at Best Buy in the past 12 months.

\*Source: Scarborough Research 2006  
\*\*Source: Arbitron Spring 2006 Report



## Using Fools Found Around The House

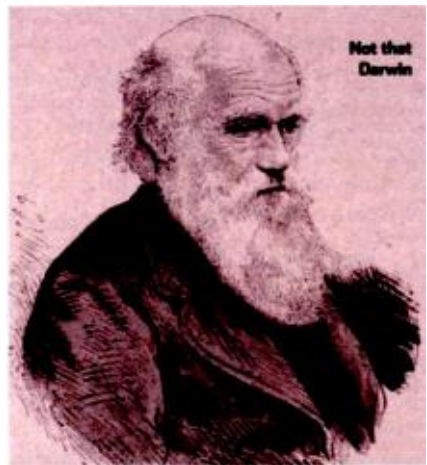
Albany Broadcasting looks no further than, well, Albany-based Albany Broadcasting to locate a new PD for heritage CHR/top 40 **WFLY (Fly 92.3)/Albany, N.Y.** The gig has been available since **John Foxx** left last month. Say howdy to **Terry O'Donnell**, who was already in the building as operations assistant for the cluster and APD of active rocker **WZMR (104.9 the Edge)**. Now, please enjoy this glowing endorsement from OM **Kevin Callahan**: "Terry was a really shitty assistant, but has a great programming mind that will help the killer team on Fly achieve on every level." Who could argue with that authentic frontier gibberish? O'Donnell will also do middays on Fly 92.3 while searching for a new afternoon co-host to work with **Christy Taylor**. As of now, Edge morning co-host **Darwin** will pick up interim MD duties. "Terry's desk will move to the other side of the building with the Fly team this week," Callahan says. "Well, not his whole desk, just his stuff."



### Good News/ Horrible News

After he made appearances on two CHR panels at the R&R Convention in Dallas, **WNKS (Kiss 95.1)/Charlotte PD John Reynolds** informed us about his new night jock: **Otis**, ringmaster of "The O Show," inbound from the MDnights post at **WMDV (93.3)/South Bend, Ind.** The unmonitored Otis replaces **Eric Tyler**, who's now firmly ensconced at **KBKS/Seattle** as MD/night jock.

Sadly, Reynolds' trip to Dallas was cut short by the tragic news of the death of three-year station vet **Brandon "Baby Boy" Hendley**, who apparently fell from a highway overpass in the early morning hours of Sept. 22. Ironically, Reynolds told us before he left that he had been ready to officially announce the promotion of Hendley from part-time to full-time overnight jock. "The kid was an up-and-coming star on the radio station," Kiss VP/GM **Keith Cornwell** told The Charlotte Observer. "We're all heartbroken. We were excited about his potential." Hendley was 24 years old.



## The Programming Department

■ What's the deal with longtime **WKTU/New York PD Jeff Z?** ST hears that Mr. Z, who has been with 'KTU since its relaunch in 1996, will have some breaking news to share very soon—and we're not just talking about his impending Oct. 21 wedding. Stay tuned.

■ In what's being called a reorganization of programming management, PD **Don Hallett** has exited Clear Channel hot AC **WVMX (Mix 106.5)/Cleveland**. He had been in the gig since July 2005. Clear Channel/Cleveland OM **Kevin Metheny** will now absorb Mix programming duties permanently. "I have known Don and enjoyed his company for a long time and wish him the best," Metheny tells ST. Hallett can be reached at 216-346-2305 or [dwhallett@aol.com](mailto:dwhallett@aol.com).

■ Despite achieving positive ratings results as OM/PPD of Clear Channel CHR/top 40 **WKFS (Kiss 107.1)** and OM of hot AC sister **WVMX (Mix 94.1)/Cincinnati**, **Tommy BoDean** has left the building after two years, along with Mix PD **Bobby D.** BoDean tells ST that in the spring book, Kiss was No. 1 18-34 persons, while Mix was No. 3 with 25-54 women. BoDean can be reached at 513-677-0625 (home), 513-479-9639 (cell) or [tommy-bodean@gmail.com](mailto:tommy-bodean@gmail.com).

■ **Lee Cherry** has exited his post as OM for Archway's cluster in Greenville, N.C., after two years with the company. His daily routine included PD of AC **WLGT** and country simulcast **WWHA/WWNK** as well as oversight of CHR/top 40 combo **WRHT/WRHD**. He can be reached at 252-945-6569 or [cherryroxx@earthlink.net](mailto:cherryroxx@earthlink.net).

■ We recently told you that Entercom alternative **KRBZ (the Buzz)/Kansas City** was missing a morning co-host as **Danny Bol** had left. This week: PD



Now even more delicious in marriage!

**Greg Bergen** (yes, that Greg Bergen) commanded afternoon talent **Slimfast**, host of "The After School Special," to move to mornings, joining **Afanra's Big Fat Morning Buzz**. That's one task accomplished. Bergen still needs a new afternoon jock to replace **Slimfast**.

■ CBS Radio smooth jazz **KTWV (the Wave)/Los Angeles** names **Ricci Filler** APD/MD. Most recently, Filler was doing pretty much the same thing across the street at former **KCMG (Mega)/Los Angeles**. Filler replaces **Stephanie Mondello**, who exited earlier this month.

■ Clear Channel/Indianapolis has named **Rick Green** GM of the cluster, overseeing classic rock

**WFBQ**, alternative **WRZX** and news/talk/sports **WNDE-AM**. He replaces **Chris Wheat**, who exited a few weeks ago.

■ **Brian D'Aurelio**, director of marketing for Emmis smooth jazz **WQCD/New York**, has been upped to the far more impressive-sounding position of senior marketing director. In lieu of a phat raise, D'Aurelio will now handle marketing for **WQCD** and urban AC sister **WRKS**.

■ **Leslie Scott**, last seen as MD/night goddess at Clear Channel alternative **WMAD/Madison**, packs up the **Family Truckster** and heads south to become MD/midday personality at **Triad/Adventure Radio** alternative **WFXH/Savannah, Ga.** "She's pretty excited to swap the buzzards for palm trees," **WFXH PD Dustin Matthews** tells ST. Scott replaces **Leslie Kaye**, now in mornings at Cox classic hits **WSRV (97.1 the River)/Atlanta**. Why not give her copious amounts of crap at [lscott@adventureradio.fm](mailto:lscott@adventureradio.fm)?

### Timberlake Unavailable?

When "The Doc & Johnny Morning Show" was gone for a few days on its annual listener cruise, **WXXL (XL106.7)/Orlando PD Tommy Chuck** had to find a temporary replacement on short notice. Luckily, help arrived in the form of semi-famous local residents **Chris Kirkpatrick** and **Joey Fatone** of 'N Sync, who agreed to wake up at roughly the same ungodly hour

they usually go to sleep at and host the show. "Yeah, Justin, Lance and JC were too cool for us," Chuck jokes. Amazingly, the guys actually managed to stumble in, and the cutting-edge, topical content flowed almost immediately: "Joey's 5-year-old daughter called in," Chuck says, knowing exactly how entertaining young children are on the radio during rush hour. "She doesn't

realize the celebrity her dad is. She just thought it was cool that he was talking on the radio . . . ha ha ha," he tells ST. But wait, it gets even better: "Chris ran down the list of folks who were now screwed because of the splach! E. coli outbreak, including **Popeye**, **VeggieTales**, etc." [Cue crickets.] Luckily for all involved, **Doc & Johnny** are now back on the air.

SEPTEMBER 22, 2006

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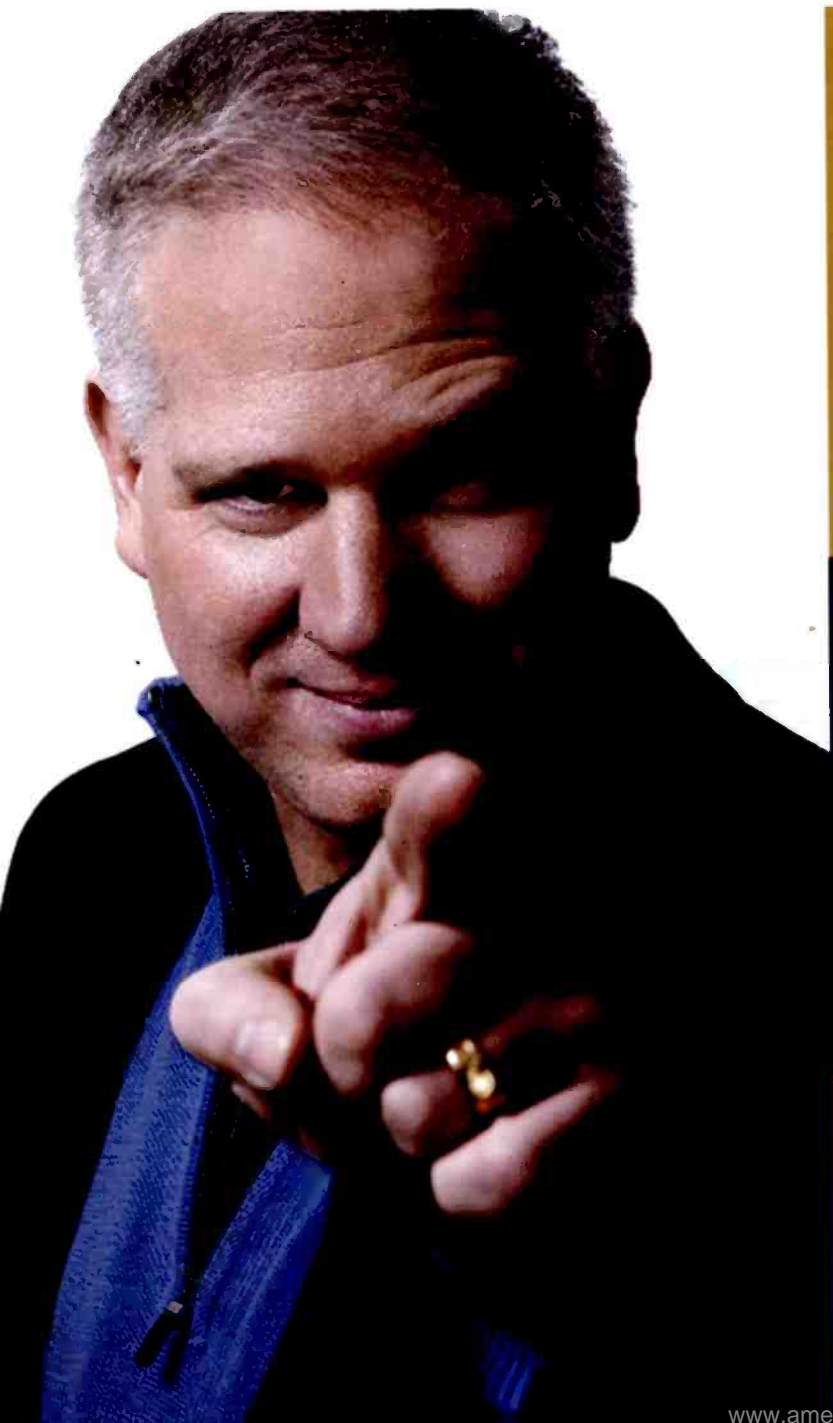
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# Talking To America

National talk hosts have a lot to say

In your hands you hold the second annual R&R News/Talk Special Edition, a unique publication that was introduced a year ago, designed and tailored specifically for those working in the news/talk radio business today.

This special is packed with opinion and news you can use from some of national talk radio's most successful hosts. Their contributions range from advice on growing your revenues to improving your on-air and off-air product to enhancing your personal growth to impassioned rants

**These are all true talk radio professionals, at the top of their game, who are passionate about their programs, their audience and their affiliates.**

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and consistent, page after page. These are all true talk radio professionals, at the top of their game, who are passionate about their programs, their audiences and their affiliates. They represent some of the best that news/talk radio has to offer in 2006.

Although we can't offer you "open phones" to speak your mind with any of our hosts, like any good talk show, we want you to have an opportunity to offer your feedback. To that end, you'll find an e-mail address for each of our contributors posted right at the top of their respective essays. I encourage you to "speak up" via cyberspace to let them know your thoughts.

Please note that all opinions expressed by the hosts who have contributed to this issue are solely their own and do not necessarily reflect those of R&R management or personnel.

As always, if you have questions or comments about anything you read in this issue or in our weekly R&R news/talk/sports pages, please contact me directly at [apeterson@radioandrecords.com](mailto:apeterson@radioandrecords.com).

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**Forging Radio's New Era** — Premiere Radio Networks' Glenn Beck recalls what instilled his passion for radio and encourages the industry to focus on a new era of personalities that will lead the industry to success in the years ahead.

**Sailing To Personal Serenity** — Take on the Day's Dr. Laura Schlessinger tells why having a hobby that offers an escape from the pressures of your job can be a lifesaver in the stressful world of broadcasting.

**Tolerating Intolerance** — TRN-FM's Mancow Muller takes on CBS News' Mike Wallace and others he believes have sacrificed common sense in America in the name of tolerance.

**Grapesell, Anyone?** — Talk Radio Network's Jerry Doyle isn't on a new fad diet, he's ranting about our celebrity-obsessed media culture that believes coverage of trivial events trumps addressing the real issues of our times.

**Dr. Joy To The World** — WOR Radio Network host Dr. Joy Browne reports on how she's found meaning to her life outside radio and encourages all on-air to find their own passion and meaning in life when the mike is turned off.

**The Fifth Column** — ABC Radio Networks' host and judicial scholar Mark Levin is mad as hell and he's not going to take it anymore! Levin offers his opinion on why and how the political left and America's judges are undermining the worldwide war on terror.

**Maximize Your Web Presence** — When was the last time you critically examined your station's Web site? America's "Digital Goddess," Kim Komando, outlines new tools to bring more listeners and dollars to your station's bottom line via your Web site.

**Debating The Issues: Better Than Sex!** — Jones Radio Networks host Bill Press recalls some lessons he's learned during several decades of participating in point/counterpoint debates opposite some of America's most outspoken conservatives.

**Exploding Myths About Women's Talk** — Independently syndicated talker Doug Stephan debunks what he says is the growing conventional wisdom that only women can attract other women to listen to talk radio.

**Profiting From Podcasting** — Tom Kraeutler, co-host of the weekly *Money Pit Home Improvement Radio Show*, offers some sure-fire ways to build your station's nontraditional revenue through the growing popularity of podcasting.

**Press Two For Deportation** — Westwood One's Lars Larson pulls no punches in his passionate plea for major changes in the way America manages its borders and handles illegal immigration.

The guest columnists in this News/Talk Special Edition were selected by R&R from the publication's regular advertisers based on their fit with the theme of the issue. While many contributors also elected to advertise, there was no requirement to do so.

# Forging Radio's New Era

Media's most powerful weapon underestimated

By Glenn Beck  
Premiere Radio Networks  
glenn@glennbeck.com

I first became interested in radio when I was 7 years old and living in Seattle. I remember one sunny day I was watching TV in our living room when my mom entered the room and immediately turned off the tube.

"Glenn, enough TV. It's a beautiful day, go outside and play," she said, not realizing that I was the town geek and had no friends who went outside. "But Mom, I want to watch TV," I said before muttering, "When you were a kid, I bet you used to watch TV all the time." My sense of history at 7 years old apparently wasn't too strong.

"That's not true, we didn't even have a TV, only a radio," my mom said. She described how everyone would gather around the big radio in the living room and listen to music, news and entertainment programming. They especially liked to turn the lights off in the room because the center of the radio, which looked like an eye, glowed in the dark. She told me they would bask in the sound of the radio and the glow of the green eye.

### Inspired By Radio's Greats

For my 8th birthday my mom gave me a recording of golden-age radio broadcasts that included Orson Welles' *War of the Worlds*, *The Shadow* and *Fibber McGee and Molly*. I listened to the record over and over until you could barely

*Television does all the work for the audience. You just sit and passively watch it. Radio, on the other hand, requires fifty-fifty participation between the host and the listener.*

read the label. I was mesmerized by those broadcasts, how they were done and, most importantly, by the people behind them. It was then and there that I knew radio would be my career. I wanted to be part of a medium that could paint pictures via the spoken word that were far more vivid than anything I had ever seen on TV.

One day, about 10 years ago, my wife and I were walking in

downtown Louisville when we came upon a little antique store. We went inside and immediately my eyes were drawn to a beautiful old-time radio on the top shelf behind the register. It looked exactly like the one my mother had described when I was growing up. I bought it immediately — even though the look on my face probably drove the price up by 500% — and it now has become a permanent fixture in my office. I look at it each day and it reminds me of why I got into the business in the first place. That radio symbolizes what the industry will forever mean to me.

### A New Era Of Opportunity

Today, however, the state of radio appears to be somewhat in flux. We have taken a back seat to other mediums, most notably TV.

Along with my radio show, I'm now a TV host (well, kind of), and I can tell you that there is no more powerful medium to connect with people than radio. Television does all the work for the audience. You just sit and passively watch it. Radio, on the other hand, requires fifty-fifty participation between the host and the listener.

Much of the angst within the world of radio comes from the belief that access to music via any number of commercial-free devices and formats will pull people away from traditional radio. To me that development provides an opportunity for us to remember why we are all in this business in the first place. It puts the focus back on the *personality*.

We need to find unique talent — people who have something to say and say it with enough conviction to demand the listener's attention.

But we can't do that when we do not take ourselves seriously enough as an art form and as a business. We have an opportunity that no other medium has, and that is to fully engage people on a one-on-one basis. We can entertain, spur thought and inspire action, whether that is stirring an emotion,



Glenn Beck

supporting a cause or buying a product from a sponsor.

Radio is not the ugly stepchild of television, or any medium. It is the single most powerful weapon in the arsenal of the media, and it is clearly the most underestimated.

*There is no more powerful medium to connect with people than radio.*

It shouldn't be that way. I truly believe that it can change, but not until we all recognize that it is possible and make decisions that will demand that it happen.



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# Sailing To Personal Serenity

Using your hobby to reduce life's stress

By Dr. Laura Schlessinger  
The Dr. Laura Show  
info@drilaura.com

**I**f I didn't sail almost every day of the week, I'd probably have retired from radio. Why? Sailing clears me of powerful negative emotions that get in the way of being able to do my job properly and make it difficult to deal with the slings and arrows that are central to being in the public eye.

I used to take spurious and defamatory attacks much to heart. That's not so ridiculous. My reputation is key to my work helping people with ethical, moral and interpersonal problems, so I don't have the luxury of perceiving gossipy PR as 'OK, as long as they spell my name right.' My reputation and expertise are the engine of my life's work.

It's easy to get caught up in that ugly part of celebrity. A lot of folks turn to drugs, alcohol, wild and crazy behaviors, food disorders, love affairs and media wars to cope with pain, anger and fear. Having been attacked personally and professionally, instead of debated, I've gone through so much embarrassment and hurt that most ducks wish they had my back! Nonetheless, I need to cope with the tension and distraction from public unpleasanties, the stress and strain of a heavy work schedule, and my responsibilities to people who call me for help.

### You Need A Hobby

Six years ago my son noticed that I was either working or sad. He suggested I get a hobby, so I

took his advice and started making jewelry, giving necklaces to anyone I knew or worked with. One of my assistants thought we might make



Dr. Laura Schlessinger

money for charitable causes by selling them. I didn't believe her, but to date we've made over \$500,000 for causes having to do with children, including Operation Family Fund, which supports families of our fallen or severely injured military men and women.

Once my son graduated high school, we moved to a seaside city

where I intended to get a big powerboat to take out my aggressions on the ocean's waves. On a whim, I took one sailing lesson to convince myself that sailing was stupid (you can't go in a straight line!) and that buying a powerboat was the right thing for me.

In 30 minutes, I fell in love. With tiller in one hand, main-sheet in the other and the boat heeling 20 degrees, sun in my face, wind against my cheek and dolphin at my bow, I was hooked! Now I own four boats: a 20-footer to sail by myself, called *All Alone*, a 30-footer to race, a 33-foot stunner to look marvelous, and a 58-footer to cruise to faraway ports.

While racing adds a bit of tension to my psyche, I love the challenge and I love learning. And, boy, is there a lot to learn! Sailing is the only sport where the parameters (wind, current speed, direction, etc.) change moment by moment and you must know what to do and how to change what you're doing from one second to the next. I also had to learn to work with a team, which took getting used to since my on-air work is basically a solo act. It took a year to stop crying whenever I messed up — something my all-male crew appreciates I've stopped doing! Everyone messes up, and we live or die as a team.

### Discovering Inner Resources

When I go sailing by myself, I feel the joy of personal accomplishment for handling things on my own. But what really gives me the release and escape from everyday stresses is when I look

back at the beauty of the mountains, the sky and the horizon in the distance — where even oil derricks appear interesting — and feel intense gratitude for being

*From sailing I've learned so much about balancing forces and forging ahead and discovered more inner resources than I ever knew.*

alive. The peace, the sounds of the wind against the sails, the slight wake by the bow, the sights of seals, dolphins and Frisbee-like flying fish wash away frustrations, angers, hurts and worries.

When the wind gusts to 30 knots and the seas churn, lift, drop and toss the boat about, keeping control without freaking out requires intense concentration despite reasonable terror. The first time I experienced that I held onto the tiller for dear life, trying to see past the tears and ocean water in my eyes. My coach worked with me, reminding me to drive the boat down and keep the sails full despite the wind and waves. From sailing I've learned so much about balancing forces and forging ahead and discovered more inner resources than I ever knew.

I must admit I like showing off, like when we sail out of the slip instead of powering, or when I practice turning tight around buoys and smell the breath of the annoyed seals lounging on them.

SERENITY See Page 28

Still The One!



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# Tolerating Intolerance

Time to bring back common sense

By Mancow Muller  
Talk Radio Network  
mancow@mancow.com

**D**id you see the love fest recently on *60 Minutes* between “Leather Face” — that’s what I call Mike Wallace — and the head of Iran? Mike Wallace gushed and talked about what a pleasure and a great honor it was to meet this guy, President Mahmoud Ahmadinejad. Would he have acted that nicely toward President Bush and considered it a great honor to be with him?

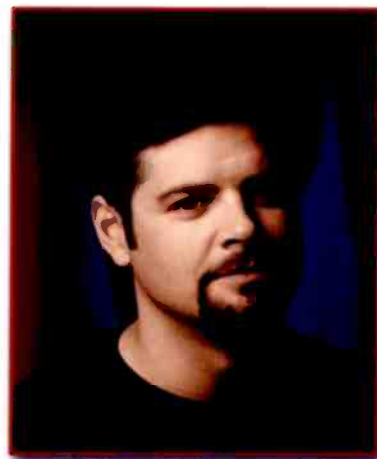
Ahadinejad is the same guy who suggested Israel should be moved to Germany — I’m not kidding! But they talked about his hair, his jacket and his children. This guy, the head of Iran, was very well-coached on how to talk to the “blue” states in America.

This is Adolf Hitler, part two, and they talked about his hair!

Shame on you, Mike Wallace. How about telling it like it is? This guy is a homicidal maniac and you’re glad to meet him? Wait a minute. Is this the same CBS News that was home to Edward R. Murrow and Walter Cronkite? Yep, *that* CBS News — that’s now anchored by can’t-be-called-phony Katie Couric.

### If It Looks Like A Duck...

I am not Jewish, but I learned about the holocaust every other year in school. Remember what we were always told about the holocaust? You remember the two words? “Never again.” Remember?



Mancow Muller

Well, it’s again, again. *It is* happening again. If it looks like a duck and quacks like a duck, come on — you know the rest. If it looks like a Nazi and it says it wants to

INTOLERANCE See Page 20

# Grapefruit, Anyone?

The folly of the mass media

By Jerry Doyle  
Talk Radio Network  
affiliates@talkradionetwork.com

**T**he “Great American Grapefruit” is served up daily to millions of people around the world under the guise of news you can use and absolutely need to know!

Whether it’s the breathless anticipation of pictures of the offspring of Tom Cruise and Katie Holmes, the endless search for Natalie Holloway (a tragic regional story), the runaway bride Jennifer Wilbanks (Forrest Gump wouldn’t be caught running with this one!) or the latest musings from one of the deep thinkers of our time, Paris Hilton, the media is hell-bent on

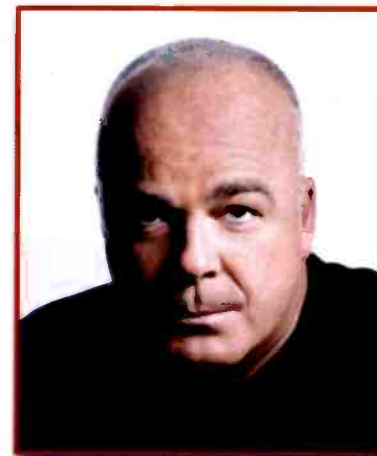
servicing up “grapefruit segments” while real issues confront us daily.

The “grapefruit mentality,” as we call it on *The Jerry Doyle Show*, goes like this: If the media trained its billion-dollar technology and delivery system on a grapefruit, and reporters from around the world asked the grapefruit compelling questions — striving to deliver the *real* story about the

grapefruit — within a reasonably short period of time we could parade that grapefruit across the country and people would come out of their homes and businesses and say, “Hey, that’s the grapefruit I saw on TV!”

### Dumbing Down The News

Ted Koppel was accused of being an elitist when, a number of years ago, he thought the then-record 10% unemployment in this country was a bigger story than the death of John Belushi. One in ten Americans didn’t have a job, yet his producers convinced him that the death of an extremely talented, self-indulgent, drug- and alcohol-addicted actor who overdosed on heroin in a Hollywood



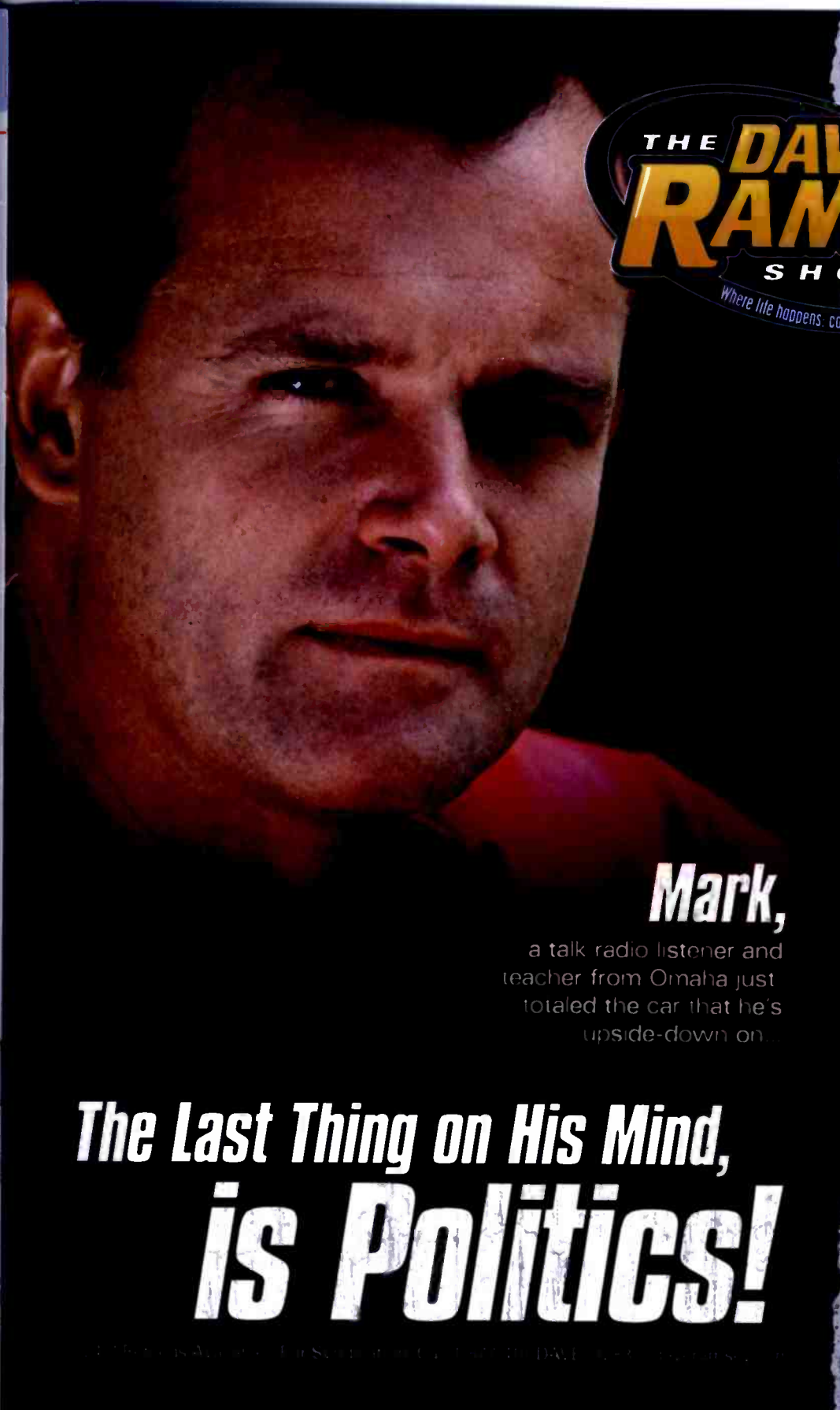
Jerry Doyle

hotel was the story the nation couldn’t live without.

I guess they figured that the 10% of Americans without jobs was a market they could tap in to. After

GRAPEFRUIT See Page 20

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a talk radio listener and teacher from Omaha just totaled the car that he's upside-down on...

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# Dr. Joy To The World

**Finding passion and meaning when the mike goes off**

By Dr. Joy Browne  
WOR Radio Network  
feedback@drjoy.com

**A** lot of us in radio have the sense that we want to give back. After all, we are truly blessed. We don't have to kill our own food, there's no heavy lifting, and our fingernails stay relatively clean. So a certain amount of gratitude is an appropriate response.

As an unrepentant do-gooder, I've always felt that doing service — feeding the homeless, supporting the Salvation Army (who allowed me to do what I know how to do following Sept. 11), being involved with my alma

because I really didn't have the sense of exactly what I wanted to do until recently. It has been radio, with a little television thrown in, that has allowed me to find the focus and the passion that was missing in my rather scattershot approach.

#### A Cause That Matters

A year ago I began simulcasting my radio program twice daily on cable's Discovery Health Channel. Through that endeavor, I discovered a pocket of very young women — under 20 — who quite often had a number of children and were living in abusive relationships.

Without exception, none of them had high school diplomas or GEDs, dooming them to second-class citizenship — low-paying, menial jobs, no health benefits and emotional and financial dependence on the males in their lives, who were often frustrated, mean and even violent. Dependency seldom works on a long-term basis in relationships, and it is unlikely to bring out the best in people.

A light bulb went on above my head, allowing me to see a path to

stamping out the seeds of domestic violence early, rather than having the sad and frustrating task of dealing with abusers, or the abused, after the fact. Helping young women in particular, though not exclusively, to get high school diplomas and link up to the Job Corps seemed a direct path out of the dependency-abuse syndrome.

At Dr. Joy to the World we have arranged to partner with Penn Foster University. As of the fourth quarter of this year, we'll be able to offer young women (and men), not only in affiliate cities, but potentially any place in the world radio or the Internet takes me, the opportunity to fill out an application form and submit any part of their high school transcript with a nominal application fee (things you don't pay for at all tend not to be valued). The foundation will pay the remainder of the tuition for a high school diploma that can be obtained locally, online or at home in as little as three



Dr. Joy Browne

through an endowment that I've made to Rice University — as well as with a sister organization in San Diego and a worldwide bank — to supply mentors to help young people stay on course and to answer any questions.

My radio program has offered me the visibility to be included in community programs through the New York City mayor's office and Principal for a Day, and has also given me access to Discovery Health's viewers. All that access allowed me to discover this real pocket of need, so all of it came together for me in a very-nice way.

Passion is great, but it is even more gratifying to find a channel to be effective as well as enthusiastic. If I were going to seek out a lesson in this for others, I would advise a willingness to continue to sort through ideas and

**JOY TO THE WORLD See Page 20**

**Passion is great, but it is even more gratifying to find a channel to be effective as well as enthusiastic.**

mater (Rice University) and racing for cures for breast cancer and for AIDS research — was rewarding. But I also wanted to have a little more control and direction over how and where my money was spent.

To that purpose, five years ago I set up my own foundation, Dr. Joy to the World. To be quite honest, I have been fairly low-key about it and continued to disperse the funds to other organizations

**It has been radio that has allowed me to find the focus and the passion that was missing in my rather scattershot approach.**

months or as long as several years. Once the diploma is firmly in hand, we will hook them up directly with Job Corps all over the country.

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**HEAR THE DIFFERENCE**

# The Fifth Column

How we're undermining the war on terror

By Mark R. Levin  
ABC Radio Networks  
marklevinshow@abc.com

**T**he know-nothing, empty-suit blueblood Ned Lamont is now the Democrat party's poster boy. He's sort of a John Kerry, but without the Purple Hearts — and he actually inherited most of his fortune from his own family. Lamont follows in the great tradition of his uncle, Corliss Lamont, who was a courageous pacifist undeterred by the rise of the Nazis, just as Little Neddy has been heroic in his adamant appeasement in the face of repeated attacks by the Islamo-Nazis.

And it is impossible to miss some of the Jew-baiters skobbering all over Little Neddy as he won his landslide (4%) victory over a prominent senator of Jewish heritage, Joe Lieberman — Jesse "Hymietown" Jackson and Al "Interloper" Sharpton, to name just two.

There's something very French about the modern Democrat party, or is that Vichy French? No effort to protect the homeland from enemy attack goes without criticism. They opposed the Patriot Act, which essentially extended to terrorists the same law enforcement tools used to apprehend and prosecute mobsters. They oppose the Terrorist Surveillance Program, which enables the commander-in-chief, like past presidents such as Abraham Lincoln and Franklin Roosevelt, to intercept enemy communications.

They oppose the NSA data-mining program, which allows the government to analyze telephone patterns, and they oppose the NSA financial-tracking program that enables the government to track

and prevent the funding of terrorist activities. Still, the Democrats assure us that they really, really *do* support national security.

You see, the problem is that we attacked the wrong country. We shouldn't have gone to war with Iraq, the liberals tell us. Instead, we should have attacked North Korea, or maybe Iran, or maybe Saudi Arabia. We shouldn't be where we are, and we should be where we are not. Make sense?

### Truman's Party Dead

The liberals tell us they support the troops. That explains why they sought to disenfranchise military voters in the last two presidential elections. They tell us they oppose cutting and running but insist we "redeploy" our forces to Okinawa at once! They say we don't have a plan for winning the war, but they've yet to offer a plan of their own. And, of course, as they plot and scheme 24/7 to sabotage the president as he tries to lead the country against vicious terrorists — including hoping to impeach him should they win the House in

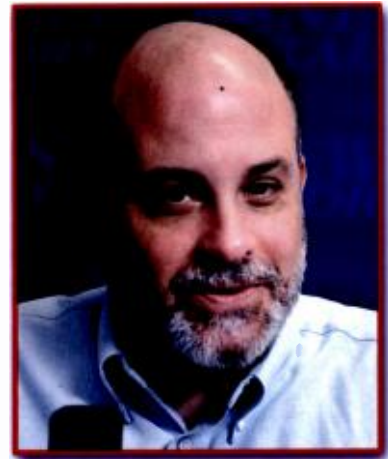
November — the liberals insist that their behavior is patriotic.

The party of Harry Truman — strong on defense — is dead. It's now the party of Henry Wallace, a onetime FDR vice president and dupe for the enemy (the Soviets at that time). Bluebloods have replaced blue-collars. Lamont has replaced Lieberman. Ted Kennedy has replaced John Kennedy.

Then there's the liberal media. Despite urgent and strenuous entreaties from the president, the *New York Times* repeatedly splashes our war secrets across its front pages and defends its traitorous acts by wrapping itself in "the public interest." That's right. It's protecting our civil liberties by exposing our communities to enemy attack and annihilation. Of course, if we're dead, we don't have civil liberties.

~~~~~  
***It's hard to put a smiley face on all this. The Fifth Column is alive and well, and undermining the war on terrorism.***  
~~~~~

But you have to admit, it's a very clever argument — one that attorneys for Julius and Ethel Rosenberg should have considered when their clients went to the electric chair for disclosing our atomic bomb secrets. Today, the media award themselves coveted



Mark Levin

Pulitzer Prizes for betraying the country.

### Who Judges Judges?

Who better to ensure that al-Qaeda detainees, caught on the battlefield, are treated with respect and civility than our judges? Prior to 9/11 it was well understood that terrorists — who target civilians and hide among them — are unlawful enemy combatants. That's a legal designation recognized by the Geneva Conventions that simply means that those who don't fight under international rules of engagement are not afforded the protections of international law.

But, for the first time in our history, the Supreme Court has decided that terrorists have legal rights too. It held that al-Qaeda terrorists have a right to a lawyer, the right to challenge their detentions in federal civilian courts, and certain undefined due process rights.

It also ruled that Congress must create a special military-tribunal system for them. Now lawyers in black robes who are unelected and unaccountable to the public, and

**FIFTH COLUMN See Page 29**





This man is not a psychic.  
Not an astrologer. Not a card reader.  
He doesn't know the future.

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# Maximize Your Web Presence

What's stopping people from visiting your site?

By Kim Komando  
Weststar TalkRadio Network  
affiliates@weststar.com

**M**any people believed that the Internet would bring imminent death to radio. With the Web's instant access to news, traffic, sports and opinion, why would anyone turn on a radio?

As it turns out, the two are complementary. A good Web site can bring more loyal listeners and revenues to your programs. For starters, your site should be a daily destination. Experienced Web designers often say, "Build it and they won't come." It's true — putting up a site and announcing the address on-air won't bring visitors. It takes work to entice listeners to visit your site. And it takes even more work to make them return.

Frankly, too many station and program sites are lame. They have the obligatory host photos, program schedules, contact information and maybe a poll. Flashing, annoying banner ads jump out like shouting car dealer spots. There are better ways. Here are some rules for bringing listeners back to a site.

### Content is King

A Web site offers the perfect opportunity to supplement what's heard on the air. Sure, you can post links to news items, whether it's school closings or product recalls. But that's not

enough. At least three elements should change every day, and more is better. The best? Changing the lead stories a few times a day. Think about how many times you visit DrudgeReport.com each day. You don't need to hire someone for



Kim Komando

this. We all know radio people are, well, cheap. So tap in to your resources.

At *The Kim Komando Show* we offer stations unique content, including a daily computer tip and the Cool Site of the Day. Weekly, stations can post my two syndicated newspaper columns at no charge. Ask your hosts what they can provide. Some probably

have blogs. And contests always work. People just love online contests. New content will bring more hits on the site. With luck, online advertising and additional revenue will follow.

### Know The Hot Spots

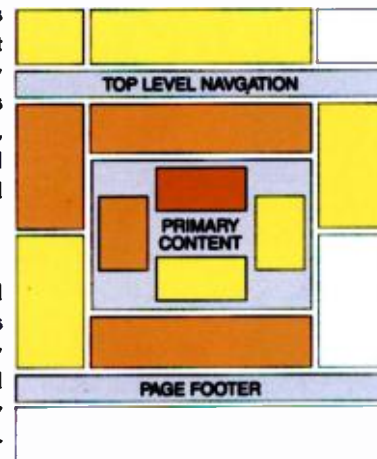
Watch out for "ad blindness." Internet users suffer from this malady when they visit a site and focus on the content. They don't see the advertisements. But, according to Google, ads in particular areas of a page will get noticed. The hottest spot is smack dab in the middle of a page. Ads above the fold are also good. That's the area of the page that a person sees without scrolling down.

If a person must scroll to read an article, all is not lost. Advertisements or links to other areas on the site at the end of articles perform well. People want to do something else after reading the story. Ad placement rules are difficult to visualize. So Google has created a diagram (see above). The colors fade from dark orange (strongest performance) to light yellow (weakest performance). Consider your site. Are you putting the most important content or client in the right place?

Ads also perform well when they appear to be part of the content. The colors and styles should be congruent. Flashing ads drive people away. If you must have a moving ad, restrict its rotation times to three.

### Get Traffic?

How many people visit your site? How are they getting to your site? What is the peak day and time? What's the bounce rate — the percentage of people who leave



Source: Google.com

after hitting particular pages? Those are just a few questions you could answer by running a traffic program. These programs tell you how visitors found your site and what they did there. Armed with this information, you can know what initiatives work.

Google Analytics ([www.google.com/analytics](http://www.google.com/analytics)) is an excellent program. You'll love it, and you'll love the price: It's free. Google Analytics' reporting capabilities are phenomenal. I know which markets of the 450 that air my program deliver me the most Web traffic. I can tell you what kinds of computers people use, how they get online, how they found me. I know how long they stay, how many times a day they come back and paths that they take through the site.

There is an overlay feature. Here, you can see statistics on the clickable areas of each page. A few days ago, after looking at the show's homepage, I made a subtle tweak to the news links. I made the first word bold. I kept it short. Clicks on those links increased about 125%.

Remember, though, that optimized pages can only attract visitors. Good content will bring them back. And it will encourage them to refer others to your site.

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# Debating The Issues: Better Than Sex

Forget oysters, talk radio's my aphrodisiac

By Bill Press  
Jones Radio Networks  
bill@billpress.com

**S**o many times I've been asked: Which do you prefer, radio or television? And my answer is: I prefer doing both. But, if forced to choose, I'd choose talk radio.

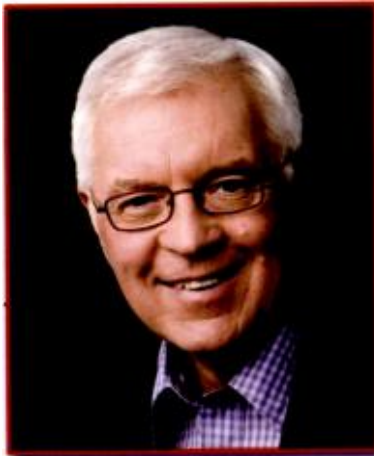
I love radio's immediate impact. I love the intimate relationship between one host and one listener. I love the challenge of keeping listeners hooked for three hours. I love the opportunity to express my opinion freely and have people immediately get in my face if they disagree. Win or lose, I love debating the issues — and I've duked it out with the best in the business.

My radio days started at KABC in Los Angeles, where I squared off against conservative Bill Pearl for two hours every afternoon on a show we called *The Dueling Bills*. Yes, a name inspired by the dueling banjos in *Deliverance* — but with

**By offering good talk radio, on the left or right, we are performing a public service.**

less class. One day we thought we'd scored a big coup when Jesse Jackson agreed to join us in studio to debate affirmative action. Imagine our consternation when Jesse arrived, took over the show, and didn't let Pearl or me get a

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Bill Press

word in edgewise. No more celebrity guests!

At KABC I was also invited to debate on-air the biggest right-winger in Southern California at the time, talk show host Wally George, and the biggest mouth on national television, Morton Downey Jr. Now eager for bigger fish, I jumped to KFI and the chance to tackle Rush Limbaugh. Truth be told, I never debated El Rushbo (has anybody?), I just followed his taped replays on weekend afternoons.

#### All in The Name

The big challenge, of course, was how to keep Rush's conservative

listeners glued to the station for three hours of a flaming liberal. That's where then-KFI program director David Hall showed his genius. I learned more from David Hall than anyone in talk radio, before or since. David simply changed my name, from "Bill Press" to "Bill Press, True American." We ran promos for "Bill Press, True American." I answered every call, "Bill Press, True American." And it worked! Rush's dittoheads couldn't resist staying tuned in order to get their weekend hate fix.

After a few years at KFI, I got the

chance to make the big jump to national television as co-host of CNN's *Crossfire*, which started, ironically enough, as a radio debate show in Washington, D.C. with Pat Buchanan and Tom Braden. No wonder I felt so much at home. At *Crossfire*, I was up against the best and the brightest of America's conservatives: Bob Novak, John Sununu, Mary Matalin, Tucker Carlson and Pat Buchanan. Occasionally, I would even fill in on

*Crossfire Sunday*, up against Lynn Cheney.

For 21 years, until CNN mysteriously canned it, *Crossfire* was the best and most popular political debate show on television. We had a lot of great shows, but my favorite *Crossfire* moment was the night Pat Buchanan and I debated a decision by Kansas City to televise, every day, the names and photos of men arrested for soliciting prostitution the night before — even before they'd been tried and convicted.

Pat was all for it, but I thought it was an invasion of privacy. Our guests were Rev. Jerry Falwell and

the president of C.O.Y.O.T.E. — acronym for "Cast Off Your Old Tired Ethics" — a union for prostitutes in San Francisco. Pat went first, asking the woman if she'd always been a prostitute. "No," she volunteered. Before joining the ladies of the street, she'd been a Los Angeles police officer. Why did she change jobs, Pat wanted to know. "Because I thought I needed a more honorable profession!" I'll never forget the look on poor Jerry Falwell's face. He thought he was sitting alongside a she-devil.

After *Crossfire*, Pat and I moved our two-man debate act to afternoons on MSNBC, while I spent mornings debating the issues with Andy Parks and Jane Norris on radio at WMAL/Washington. Now it's morning drive, coast-to-coast, on my nationally syndicated show.

#### What I've Learned

My experience behind the microphone has taught me two things. One, there's no better way to involve people in the workings of democracy than talk radio. By offering good talk radio, on the left or right, we are performing a public service. Two, the greater the mix of voices, the better it is for listeners. To be informed citizens, people need to be exposed to more than just one point of view.

Let's be honest, for far too long talk radio was dominated by conservative voices. Not because liberals couldn't do talk, but because they were seldom given the opportunity. At last, that's beginning to change, with some stations offering left/right talk shows, with shows from Air America, and with the nationally syndicated Ed Schultz, Stephanie Miller and Bill Press shows.

DEBATING See Page 20

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San Diego, CA	KOGO	P 25-54	0.5	0.9	+80%
Salt Lake City, UT	KNRS	P 25-54	2.1	8.5	+305%
El Paso, TX	KTSM	P 25-54	7.3	9.6	+32%
Baton Rouge, LA	WJBO	P 25-54	0.5	1.9	+280%

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# Exploding The Myth Of Women's Talk

Effective communication isn't about gender

By Doug Stephan  
Doug Stephan Productions  
doug@dougstephan.com

**I**t's a funny thing, but I could swear I've been talking to women all my life. They laugh at my jokes (or at least they pretend to) and genuinely seem to enjoy my company. I've had great experiences throughout my professional career with female colleagues and raised one hell of a daughter, with whom I continue to have some of the most satisfying dialogues of my life.

About half of my radio show's audience is female, as is a similar percentage of callers to the program. Frankly, the most common complaint I hear from women is that men don't talk to them enough! But, listening to the conventional wisdom surrounding the inevitable emergence of female-oriented talk radio, as to whether I can talk to women, I guess I've been wrong.

First, let me assure you that I am well aware of the fact that women

**The conventional wisdom seems to accept the idea that only women can talk to women, and that is nonsense!**

have been woefully under-represented in talk radio. I fully

**Talk for women will work! The audience is there and the ad dollars are there.**

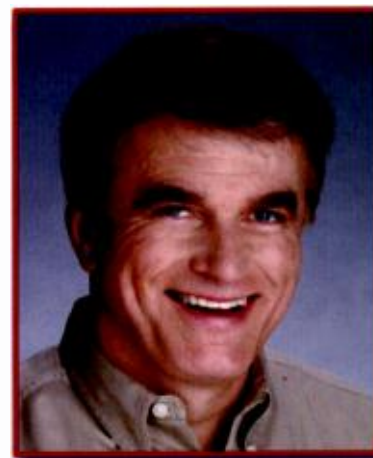
support the efforts of those in the radio industry who, like me, seek to correct that oversight. I have frequently used my own company and programs to promote female talk talent. I use a different female co-host in each hour of my daily *Good Day* show, and AOL's Hilary Kramer is the co-host of my new weekend show. My company developed *The Cooper Lawrence Show*, currently being syndicated by Dial-Global.

What irks me is that the emerging conventional wisdom seems to accept the idea that only women can talk to women, and that is nonsense! The truth is, this huge, largely untapped female audience is not that limited in their

thinking or expectations, and I believe it is insulting to label them in that way. So let me make this perfectly clear: It's *what* you say and *how* you say it that matters, not *who* is saying it!

**Be Entertaining**

Programmers in other niches in the talk radio universe have deftly identified their target audience, honed their brand and found the talent to voice their message. The prerequisites have always been clear: Be smart, be relevant, but, most of all, *be entertaining!* We have this formula down for sports talk,



Doug Stephan

political talk, business talk — but when we discuss female-oriented talk, some add another prerequisite: Be female.

What? Where did that come from? Television has known for years that the gender of the talent is irrelevant. For every Oprah, there's a Dr. Phil. The exhaustive studies on gender-related entertainment preferences that the entrepreneurs in this new format commissioned have provided data that, with all due respect, should have been obvious to any seasoned radio professional. Women don't

**It's what you say and how you say it that matters, not who is saying it!**

want to listen to the wrestling matches that characterize much of existing talk radio. With women, it's not the argument, it's the solution, and it's not about monologue, it's about dialogue. I knew that, and so did you.

But knowing that fact wasn't important as long as male-oriented talk was so profitable and the format was growing. The time has now come to use this knowledge, and the worst thing we can do is forget what we already know and ignore our instincts and experience.

Talk for women will work! The audience is there and the ad dollars are there. Maria Bailey, one of the preeminent experts in the country on

marketing to women — and one of my weekday co-hosts, I'm proud to say — is constantly amazed by how talk radio has ignored sponsors and agencies with female-targeted products and services and by how many such products have never even been approached about a talk radio buy.

The upside for all of us is huge, with opportunities to create new revenue without cannibalizing existing dollars. I, for one, will continue to do radio shows that appeal to women as well as to men.

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# Profiting From Podcasts

Leverage your assets and build new revenue

By Tom Kraeutler

The Money Pit Home Improvement Radio Show  
tom@moneypit.com

**M**any in radio view podcasting as competition and don't want to have anything to do with it. Others grudgingly make podcasts available on their station Web sites. What's clear is that very few are cashing in on the phenomenon.

Wherever and however they listen, your audience is so busy now that time-shifting makes sense. If you only program on-air in real time, it is quite probable that most of your audience won't hear most of your programming. If you're only making content created for broadcast available as podcasts, you're leaving money on the table or, in my case, on the workbench.

For many years my radio program, *The Money Pit*, has given affiliates a comprehensive tool kit full of ideas and methodologies on how to generate NTR. We've provided our stations with leads on co-op ad dollars, web content designed to be sold to local sponsors, training for sales managers and a host of other tricks of the trade. Here's one idea that utilizes all your assets except your spot inventory.

## Podcasting For Profit

If you're a do-it-yourselfer, you're probably familiar with the name Ryobi. It's the brand name of a line of power tools you've seen at Home Depot. You may be less familiar with the brand RIDGID, unless you're what we call a

serious do-it-yourselfer. RIDGID is the brand you'll see on the professional-grade tools your



Tom Kraeutler

contractor brings. Drop a RIDGID tool off the garage roof onto the paved driveway and it'll still work.

Last January we were approached by RIDGID to broadcast from their booth at the International Builders Show, the largest home-building show in the world. Good exposure for our show, but off-message to all those Ryobi buyers who are the bulk of our audience. If we talked RIDGID-ese, we'd be talking over the heads of

Ryobians, and RIDGID was looking for us to spotlight their products.

Instead of broadcasting our regular radio show in RIDGID-land, we created a separate show that was distributed by podcast to RIDGID's professional customers. We called it "Jobcast," a one-hour podcast show performed each day that was immediately uploaded to the RIDGID Web site, where it could be accessed by their customers. The content was specialized, focused and extremely informative.

Plus, it was measurable. By the end of the promotion over 5,000 of RIDGID's customers had downloaded our program, making it the most successful specialized podcast in the history of the home improvement industry. And, "ka-ching," we're already booked for next year's show. Getting any ideas?

## Going Brokered Without Going Bust

Brokered programming is crack cocaine to sales departments. Too often programmers don't get a vote when the station accepts these horrible, fake-sounding talk-show infomercials about colon cleansing.

The first thing that gets flushed is your audience.

What if you could produce programming that contained an unlimited amount of editorially crafted commercial content that delivered a better return on investment to the client without chasing your regular audience away? You can with podcasting.

Suppose you're pitching Bill's Chevrolet. You present them the usual spot package, a banner ad on

your Web site, maybe an appearance by one of your on-air personalities — been there, done that.

Now let's add something new to the package—a customized not-for-broadcast podcast created just for Bill's Chevrolet: "10 Things You

**If you're only making content created for broadcast available as podcasts, you're leaving money on the table.**

Need to Know When Buying a New Car." A podcast produced in your professional studio, using your recognizable on-air talent. A podcast that will not only be available as sponsored content on your Web site, but for Bill's Web site as well. Guess who the expert you interview is? None other than Bill himself!

The finished product is on both Web sites and promoted on your air. You give Bill's sales team a stack of CDs to hand out, and there just happen to be copies in the CD players of test-drive cars.

But Bill can't do it without you because he runs a sales and service operation. You are the production wizards. Even if equally talented wizards from, say, a local recording studio offer to produce some CDs and streaming audio for him, who will know it's there? Your transmitter can notify your come in Bill's spots. Your hosts can hand out CDs at an appearance in the showroom. They'll be proud, too, since they voiced them.

Your costs? Minimal. Value to Bill? Priceless.



# Press Two For Deportation

Defending our borders from illegal immigration

By **Lars Larson**  
Westwood One Radio Networks  
lars@larslarson.com

I was 14 months old when I first came to America, already walking and speaking English. You see, I was already an American, born to American citizens — a father in the United States Navy and a mother who had done her Navy service from 1940-45 — on an American military base.

In Taiwan my parents hired a man named Joseph Ku to help with shopping and cleaning. After we came home to America we sent money every year to Joseph, and my mother worked to help him negotiate the maze of immigration

## Strangers In Our Own Land

American citizens face a dizzying list of laws that dictate virtually every aspect of their daily lives. You need permission from the government to sell haircuts,

own a dog, even to trim the trees in your own yard! The government dictates how you educate your children, what you build on your land, and where you can smoke tobacco. Even an American's constitutionally protected right to own a gun is regulated by more than 20,000 firearms laws.

Against this backdrop, an estimated 12 million to 30 million illegal aliens have entered our country, and they identify them-

selves illegally and work here illegally. In return, state governments issue them driver's licenses, the IRS issues them special numbers to file their taxes — since they lack the Social Security numbers required by law — and police agencies in

many states officially ignore their violation of our immigration laws.

With the blessing of our own government, banks loan illegal aliens money to buy homes and help them transfer money out of the country. We allow the Mexican government to issue Matricula Consular cards to illegal aliens in this country who only need those cards because they are here illegally. The bottom line is that

**The bottom line is that Americans have become second-class citizens in their own country.**

Americans have become second-class citizens in their own country.

When I graduated from high school 30 years ago, construction work paid good wages. Loggers in my hometown of Tillamook, Ore. got paid good wages that would buy a house and on which you could raise a family. So did the jobs fishing for salmon and crab off the Oregon coast. Today, those jobs pay about the same number of dollars as they did when I was a kid. A ready pool of illegal labor is the only way to explain this decline in wages.

We're told that illegal aliens pay taxes on their income, something most employers of illegals will tell you isn't specifically true. Even if it were, how much money would the person "doing the work Americans won't do" have to earn to pay the taxes required just to fund the education of a single one

of their kids in public school? Illegals come for the jobs, and if those jobs dry up they will go back home.

## A Simple Solution

Congressman Steve King of Iowa proposed a solution to this problem more than a year ago. A business that employs ten illegal aliens at \$10 an hour, full-time, pays out more than \$200,000 in wages. Those wages are tax-deductible from the gross income of the business.

But if the IRS required that wages could only be paid to workers whose names and Social Security numbers match those on file with the federal government, American companies would fire every illegal on their payroll or pay a stiff penalty if they did not. This solution is elegant and simple. It would hit every American workplace simultaneously, equally and fairly.

Google the phrase "a nation of laws" and you will get a million hits on the World Wide Web. The significance of those words is that we strive to make every person — rich or poor, immigrant or native-

**Illegals come for the jobs, and if those jobs dry up they will go back home.**

born — equal in the eyes of the law. Illegal aliens flouting our laws, tens of millions of times a day, make a joke of that standard. Time to send them home.



Lars Larson

laws. But the lines were long, and Joseph Ku never made it to my country. Forty-five years later, illegal aliens stream across America's borders by the millions as though the laws that kept Joseph Ku out didn't even exist.

**Intolerance**

Continued from Page 6  
destroy Israel with a nuke ... and Wallace talks about the guy's hair.

At one time in America, the majority of people were against the Revolutionary War. At one time in this country slavery was popular.

And at one time there were people in the world who supported the Nazis. People like then-British Prime Minister Neville Chamberlain. How does history view those people now? As fools. Wanting to exterminate a race, wanting to kill others because they

are Jewish or Christian, is, quite simply, evil. No debate needed, it's just wrong.

OK, love and goodwill win out in the end. Remember that. But, in the meantime, don't become one of the "PC" people — one of the "sheeple" that try to get all touchy-

feely with the enemy. We need to bring back some common sense; we sure could use a gust of it in this country. We've become so tolerant in America that we now tolerate intolerance.

A jackal is still a jackal, no matter how you comb its hair.

**Grapefruit**

Continued from Page 6  
all, without the hassle of going to work every day, there's more time to watch TV!

If John Belushi was just another nobody named John, who would

have cared? But care they did. They cared about the hotel, the room number, the last meal, the last drink, the last drug. The story took over like a drug. "How can I get through the day without my Belushi fix?" When the ratings

died, we were weaned off that media drug and on to the next.

The mass media is all about massive ratings—I get it. But don't we have a responsibility to look at the bigger issues that confront us as a nation? All of us — not red state/blue state America, not Republican/Democrat America, not rich/poor America, not black/white America — all America. Do me a favor and please leave your hyphenated America at the border.

The bigger issues — winning the

war against Islamofascists who use terrorism as their strategy, reducing the number of people who live below the poverty line in America (37 million), raising educational results across America, congressional accountability, reducing out-of-control federal spending, securing our nation's borders — affect us all. The list goes on. We're all in the same "situation room," but which news alert we choose to get sucked up by is up to us.

**Joy To The World**

Continued from Page 8  
experiences until everything comes together that feels right so that you don't get distracted by that which is merely emotional or ephemeral.

Admittedly, patience is not my chief virtue. I've certainly run through a lot of different ideas

about how and what I wanted to do. But I have learned by listening to callers to my show that clarity comes with no small amount of effort. I can now clearly, concisely and patiently describe the mission statement of Dr. Joy to the World in just a few words, so I know that, at long last, I'm on target and that the way ahead is clear.

**Debating**

Continued from Page 14  
Talk radio is no longer so lopsided. I think that's good for the

industry and good for America. We progressive voices still have a long way to go, but at least we're now in the game — and growing!

**Fifth Column**

Continued from Page 10  
who are the least experienced and capable in our government to be making war-related decisions, are substituting their policy prefer-

ences for the battlefield decisions of the president and his generals and admirals.

It's hard to put a smiley face on all this. The Fifth Column is alive and well — and undermining the war on terrorism.

**Serenity**

Continued from Page 4  
In a recent downwind race, with eight-foot swells and 30 constant knots of wind, I turned the tiller over to my coach — a smart too-inexperienced-for-that-task

skipper decision. Holding onto the stern pulpit with a death grip, I yearned to kiss the dock at Ventura. In the words of Dirty Harry: "A (wo)man's got to know his limitations." But I'm determined that, next year, I'll be ready.

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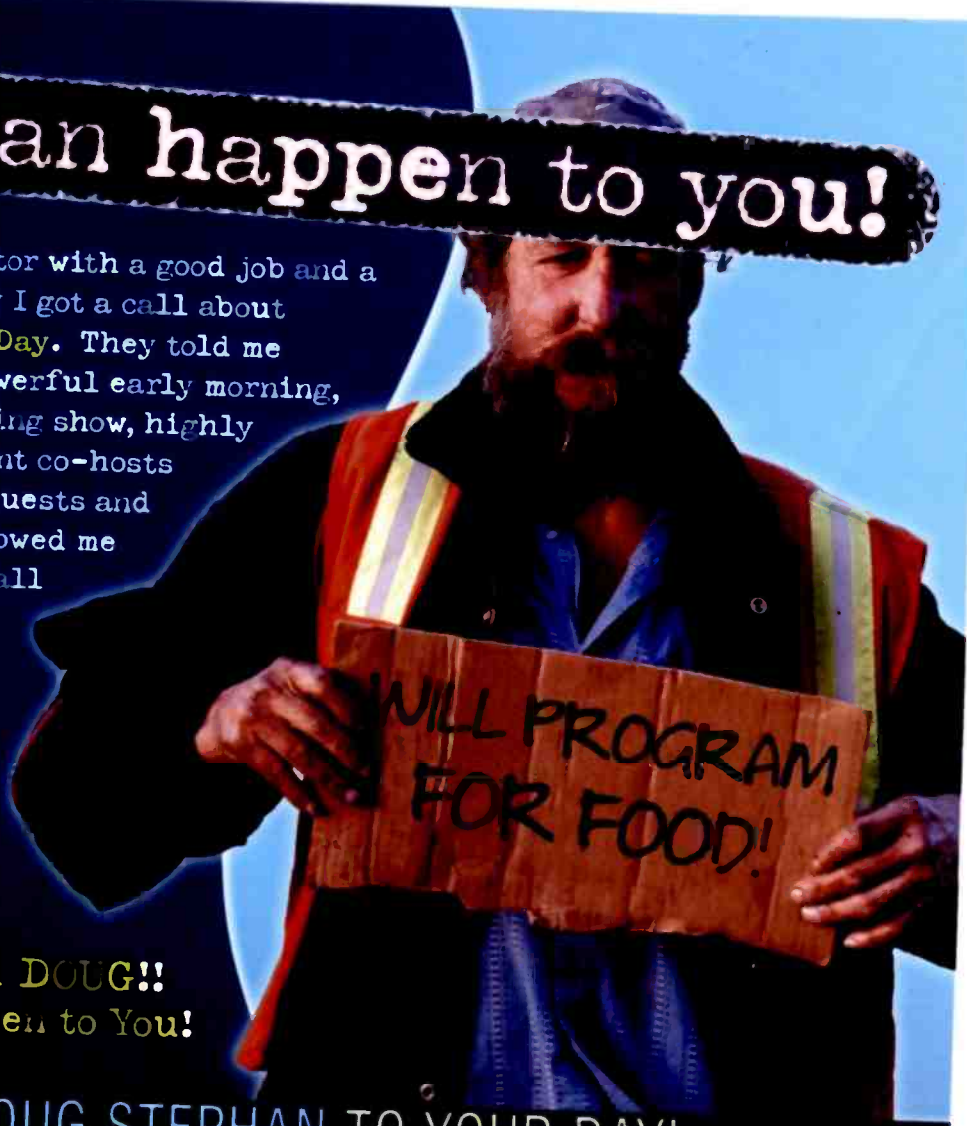
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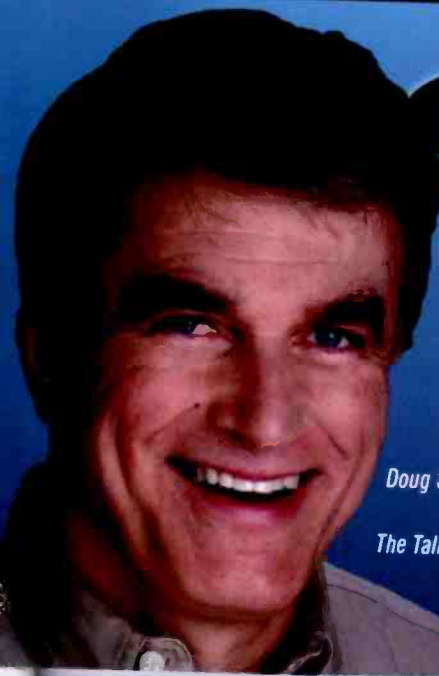
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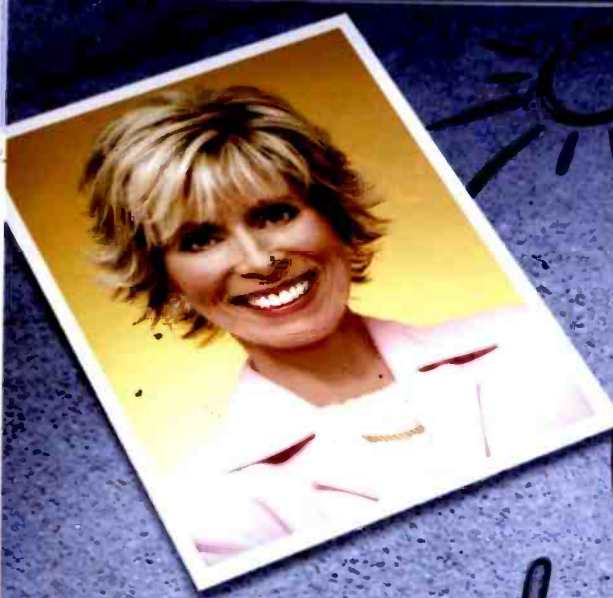
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THE DR. LAURA PROGRAM

\*Source: Spring 2006, Spring 2005 Arbitron. Adults 25-54, Mon-Sun 6AM - Midnight and exact times. Top 50 markets and nationwide

# Formats You'll Flip Over

■ Another day, another MOVIN convert. The latest contestant to play with Alan Burns' new rhythmic AC format is CBS Radio classic hits KFRC (now MOVIN 99.7)/San Francisco, under the command of KFRC/KCBS-AM VP of programming Mike Preston. "When CBS and KFRC GM Doug Harvill made the decision to go MOVIN, Doug and Mike got it done incredi-

bly well in an incredibly short time," Burns tells ST. "Two other people who deserve recognition: We've promoted our own Michele Williams [formerly of WBOS, WJMN and Coleman] to VP of butts and official Mother of MOVIN for all her work on the format. And Michael Stuber in Boston has done a super job on the production for most of these launches . . . and have I men-

tioned that Greg Strassell is so handsome and virile?" KFRC afternoon driver JoJo Kincaid exits in the wake of the flip.

■ Sinclair CHR/top 40 WZNR (the Zone @ 106.1)/Norfolk also hopped on the rhythmic AC wagon, flipping to WNRJ (Energy 106.1). PD Jay Michaels remains aboard, but the syndicated "Playhouse" morning

show is gone, as is night jock Diaz.

■ Clear Channel classic hits KQSN/Yakima, Wash., is joining the company's growing La Preciosa parade and will flip to Clear Channel's Spanish oldies format Oct. 2. With this addition, La Preciosa is now in 20 U.S. markets, including Dallas, Las Vegas, Bakersfield, Monterey, Fresno and Tucson.

## Quick Hits

■ In the wake of "Rover's Morning Glory" being disconnected at CBS Radio's Free FM franchise in Detroit (in favor of those current CBS darlings

Opie & Anthony), WKRK will now roll "Motor City Mid-days" with Jay Towers and Michelle McCormack from 9 a.m. to 3 p.m., with that yelling, sweaty, crazy money bastard Jim Cramer butting in from 1 p.m. to 2 p.m.

■ In a surprising turn of events, St. Louis radio mainstay Greg Hewitt has left the building after 18 years as APD/midday talent at CBS Radio hot AC KYKY (Y98). "I've learned a lot here in the past years," Hewitt tells ST. "I'd love to stay in town; however, I'm open to moving for the right opportunity

to do mornings, afternoons and/or program." Not exactly your textbook "job-hopper," Hewitt can be reached at 314-550-4966 or greghe-witt1@yahoo.com. Just because he's now "on the beach" doesn't mean Hewitt will be loafing: "Now I get to know what it's like to spend my days at home with a 9-month-old."

■ Kobe, the one-named PD of Clear Channel CHR/top 40 WIHB (B92)/Charleston, S.C., has finally filled his night opening: Sean Mack segues from swing at WBTS/Atlanta. "We look forward to continued growth at night with Sean driving the bus," Kobe says. The shift opened up when former night jock Pancho left the business.

■ Entercom AC WWDE (2WD)/Norfolk has picked up "Wake Up With Whoopi." Morning

host Ted Alexander exits, while his former co-host, Jennifer Pulley, remains as local morning producer. Across the hall at rhythmic WNVZ (Z104), PD Michael Bryan makes it official and welcomes Anna Marvuglio aboard for nights. A veteran of crosstown WZNR until about a month ago, Marvuglio has been filling in temporarily. She replaces Zack Daniels, who recently left.

■ Live, from the Hudson Valley, Coop & Tobin ride again! Area radio celeb Mark Cooper joins up with John Tobin on Cumulus classic rocker WPDH/Poughkeepsie, N.Y. for "Coop & Tobin: The WPDH 30th Anniversary Reunion Show." The guys were like radio gods in the market when they joined forces in the '90s, and Coop fills the gap created by Reno's departure. Supplies are limited, though—like a special edition ham or other holiday pork product—Coop will only be on through Christmas.

■ Alexis, midday jock at Cox active rocker KISS/San Antonio, is making her way up to Cumulus classic rocker KDBN (93.3 the Bone)/Dallas. Speaking live from the 2006 R&R Convention, KISS PD L.A. Lloyd lamented his need for a new personality: "I need a new midday jock—I'm open to all materials." You heard the man—send him your finest at la.lloyd@coxradio.com.

■ Huge changes at Journal alternative KQXR (100.3 the X)/Boise, Idaho, as PD/afternoon dude Mat Diablo and night guy Ian Blethen, aka the Reverend, head to mornings as "Diablo & the Reverend in the Morning"—we ran it through an Internet translator and found that it's a morning clash of the Devil and the Reverend. They replace the syndicated "Mancow's Morning

Madhouse." "I just woke up at 4 a.m. for the first time today," Diablo tells ST, taking down his fifth Starbucks of the day. "I'm actually doing all right; I actually just hit my second wind. But there will be many a fistfight—it's going to be awesome." MD Jeremi "Big J" Smith moves from middays to form "The Big J Experience" in afternoons, and Diablo ups part-timer Jackie Brandt to afternoons. Meanwhile, Josh Schlaich comes over from part-time at crosstown Citadel CHR/top 40 KZMG to do nights at the X.

■ Premiere's syndicated "Steve Harvey Morning Show" continues to unroll across America like a giant hunk of shag carpeting with the addition of two major affiliates: Clear Channel urban WMIB (103.5)/Miami, a Star & Buc Wild orphan, and WBTP (95.7 the Beat)/Tampa, replacing Olivia Foxx.

■ Clear Channel CHR/top 40 WWBX (B97)/Bangor, Maine, inks WIOQ (Q102)/Philadelphia afternoon dude Joey Brooks to voice-track their morning show. "We have arranged a complex lobster-for-cheesesteak trade as compensation," PD Chris Duggan says. "OK, that part isn't true, but the part about doing our morning show is."

■ Axel, who's been temporarily co-hosting mornings at Cumulus alternative WNNX (99X)/Atlanta for the past few months, is headed back to his former afternoon shift, which had been temporarily filled by Matt "Organic" Jones. "Axel is genuinely excited about the show he loves the most," 99X PD/morning co-host Leslie Fram says. "Thank you, Axel, and I will miss sharing the mic with you in the mornings." And with that, let the requisite "Is Sean Demery coming back?" rumors commence!



Jim Cramer:  
Seen here under  
heavy sedation



Mat Diablo:  
Horns and tail  
sold separately



# How Text Messaging Can Evolve From Novelty To Necessity

By Darnella Dunham

Illustration By Dave Ember

# ONE NATION UNDER TEXT

Radio may have attained its media longevity through audio, but these days it's the power of the written word that is helping move the medium forward.

■ As text messaging gains momentum, particularly among younger demographics, broadcasters are finding ways to use the technology to reach out and touch listeners, and have them return the favor. ■ Radio doesn't necessarily have a great track record in adopting new means of communication. As e-mail and Web sites became necessities, some stations dragged their feet to get with it. But things are definitely on the upswing. MySpace has become so huge and undeniably popular that few on-air personalities and stations that target 18- to 34-year-olds have neglected to create a page on the social networking site.

**'Our jocks absolutely love this because they can "process" many more people via texting as opposed to request lines. We've received over 115,000 text messages since mid-June.'**

—Robin Rockwell

### Music, Marketing And More

Programmers and promotions departments alike can lean on mobile text messaging to increase audience participation.

Entering contests and sending music requests are among the most obvious methods and the easiest to execute. Listeners can quickly and efficiently perform such activities and give feedback for music polls like "slam it or jam it" or news polls. There are great advantages, like never dealing with the hassle of a busy signal or an unanswered phone, so listeners get their messages through immediately.

"On-air, it's the first time that DJs have been able to connect with the audience in real time on a mass scale," says Jack Philbin, co-founder of Vibes Media, which provides text-messaging services to CBS Radio, Emmis Communications and other broadcasters. "Throughout the history of radio it's been more of a one-to-one communication, where one person gets through and most people get a busy signal. But text messaging is a much better listener experience, because each listener gets through and everybody gets a response."

Even though text messaging is a highly effective tool and popular with listeners, many stations are still exploring ways to make it work.

"We just had a brainstorming session last week, and text messaging is one of the main things that came out of it," Radio One/Atlanta creative marketing director Lori Hall says.

This summer, Emmis' rhythmic KPWR (Power 106)/Los Angeles launched its My106 text-messaging short-code with great success. Listeners responded immediately and caught on quickly.

"We thought that we were going to have to educate listeners more," Emmis/Los Angeles senior director of marketing and promotions Dianna Jason says. "But I think with so many real-

ity television series breaking the ground for us by telling people how to text to vote, our listeners know what it is."

CBS Radio's alternative KITS (Live 105)/San Francisco's audience was ready to text the station before FM105 officially launched.

"We received a few requests, but we just knew that texting was a part of our audience's lifestyle," Live 105 director of marketing and promotions Robin Rockwell says. "We felt it was necessary to be a part of that. We just dove into the program headfirst and started using it, and our listeners really responded. For the first couple of weeks, our jocks were giving more instructions on how to actually use texting with contesting. But once they saw how our listeners latched onto it, they've pulled back. At this point, texting is a natural part of the fabric of the radio station."

Rockwell adds, "Our jocks absolutely love this because they can 'process' many more people via texting as opposed to request lines. We've received over 115,000 text messages since mid-June."

Emmis' Jason says that the first time that Power 106 implemented a contest and watched the texting response live on a computer, "we were happy and very excited about how quickly they responded—it was instantaneous. We had them text the word 'Fantasy' or 'Honey' and different song titles when we told them to for Mariah Carey tickets, which is a hot ticket. The listeners understood the contesting so quickly that they started making up future text words to win in anticipation of what her song titles would be."

Emmis Interactive VP Rey Mena isn't surprised that text messaging catches on so fast: "I think it's more educating the stations on how to use it than educating the listeners. The listeners have been there. In fact, some promotions for Hot 97 [Emmis' WQHT/New York] will get upwards of 35,000–40,000 text messages over a couple of minutes. So there's been very little education required of the listener."

Promotions aren't alone in benefiting from texting. On the music side, Entercom's alternative KRBZ (96.5 the Buzz)/Kansas City promotions director Jennifer Morton-Hill explains that on Tuesdays, the station asks listeners their opinions on new music via text messaging.

Power 106 texting activities include occasional request-driven My106 weekends. "We didn't want just a random number, so we secured a vanity number, which is My106 or 69106, which gives us the opportunity to brand on-air," Jason says. "The fact that they have the ability to instantly request something is like them programming their own station. So in essence it is their My106."

Creating innovative methods to incorporate text messaging may be a challenge at first, but there are many ways to increase TSL, appointment listening and more.

"I think one of the key factors for what text messaging can do is what we call 'invitation listening,'" says Ivan Braiker, managing director of mobile phone marketing company HipCricket. "It's being able to push out messages that alert your listeners to certain things happening at the radio station. So if you know you have Beyoncé coming in an hour, you could literally push out

a message to all of the people that have opted in to get messages from the station."

### Ahead Of The Curve

Braiker envisions the popularity of text messaging growing and says, "I've been doing this now for several years and really preaching and evangelizing about how important this is all going to be. We're really just now seeing the demand get there. Stations are starting to get it and understand that this is the way to stay connected to your listeners."

Emmis launched its L.A. text-messaging efforts in February. "The timing was great," Jason says. "Our listeners are technologically savvy, and text messaging and instant messaging is a part of the hip-hop lifestyle."

But it's certainly not exclusive to hip-hop audiences. "Within our own cluster we text each other different things," Hall says. "And then just observing our listeners, everybody's got a cell phone and everybody's texting each other. So why not make it even more personal and have the jocks just really be part of it? When you get a text from somebody that you're listening to on the radio, that's a huge deal."

Text messaging is not likely to subside anytime soon. Braiker says, "I think we're just at the base of the mountain. I think we're sitting there looking at the mountain knowing we have to climb here soon and some of the broadcasters have engaged it, while others are still saying that they see a mountain there but [think], 'I'm not sure that I'm going to climb it yet—I want to think about it.'"

### The Bottom Line

Understandably, stations want to be certain that there will be a financial benefit before they invest time or resources. "Our main objective is generating revenue," Radio One's Hall says. "If it's not going to make money, then we're not going to do it—but this can make money."

Braiker adds, "I don't think there's a programmer around that doesn't want it. I think the biggest hurdle right now is the mind-set of too many operators today—that you can spend 25 cents and make \$10,000. But rather than looking at the \$10,000 they could make, they sit and stare at the quarter they may lose. It's just not a healthy mentality."

Live 105's Rockwell understands why decision-makers may be reluctant to invest in text messaging. "The people who run the stations may not be familiar with the platform, so they are a bit more resistant to embrace this technology. If you don't understand it, how are you going to explain it to your listeners? Plus it's not for every format."

Startup costs vary depending on several factors. Stations can also set up their own text messaging by purchasing a five-digit short-code from a central source. Since not every broadcaster is fully up to speed with the intricacies of setting up their own text-messaging system, many stations have found it most effective to link with a company that specializes in it, such as MJJ Interactive, HipCricket, Vibes Media and others.

Once a station begins to promote its text-messaging number, it's not difficult to find ways

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Lori Hall



to make it profitable. "They can have someone sponsor messages," MJI Interactive president Margaret Shiverick says. "If there's a timely traffic information report it can be brought to you by Jiffy Lube. They can extend an on-air buy into a text promotion."

Rockwell says, "We have a monthly cost for the program, which we try to underwrite with sponsorships. We've sold a couple of clients into text-messaging programs. In the month of August we did iTunes Tuesdays where listeners would text in for downloads."

Other sponsorship opportunities can be tied into promotions. According to Emmis' Jason, "When you text with our system you immediately get a bounce-back that tells you what texter you are. Let's say we're looking for the 106th texter for Mariah Carey tickets; it will say, 'You're texter No. 89, try again. Mariah Carey tickets on sale for Staples Center for Oct. 5.' Obviously the promoters love this because it's promoting their concert or the advertiser."

But it's important not to force unwanted messages on listeners. "It's not about building a base, so a lot of PDs and GMs make the mistake of thinking this is like the new e-mail," Vibes Media's Philbin says. "So they'll get their list of numbers and blast out sponsorship messages. That's a really fast way to turn off your PIs."

Hall feels that using text messaging to promote radio is a no-brainer. "It's threefold: You get listeners, generate revenue and stay on top of the trends, because if that's where it's leading, then you've got to go with it."

## Mass Appeal

The pervasiveness of texting is hardly confined to just teens. "The common thinking is that it's the youth formats, and we are finding that most of our affiliates are in the youth formats, like CHR and rhythmic," MJI Interactive's Shiverick says. "But we have a surprisingly large number of country stations, news/talk stations and rock stations. It's much broader than people think. It's also working with some 25-54 stations."

Braiker says, "Our biggest-consuming radio stations that use it the most effectively and the most often are a couple of our sports outlets."

WXYZ/Detroit PD Dan Zampillo says the CBS Radio sports station has been texting with listeners "for a couple of months now, and we've grown the database pretty decently. We can definitely do more to grow it. We're working through the best ways to grow the database. It's a learning process."

"I've found the best feedback is breaking sports news, and our listeners get really excited about that," he adds. "When the Detroit Lions cut a pretty significant player on a Saturday we sent out a text message, and I got really good feedback about that."

Zampillo says he typically sees growth in the database after the station sends breaking news, "which tells me that guys are telling their friends and then they sign up. But I have found that that's what people from the sports format are most interested in."

Radio One's Hall is open to utilizing text mes-

saging at the gospel, urban AC and smooth jazz stations she oversees, but the primary focus will be on urban WHTA (Hot 107.9) Atlanta.

"Right now, the way that our cluster is moving, the main station is going to be the hip-hop station. With gospel, we're going to try and do some things where people can sign in to get their praise of the day," she says.

"On our urban AC we're syndicated from 10 a.m. to 7 p.m., and we could really have [syndicated personality] Michael Baisden send a text to his group telling them what he's going to be talking about the next day," Hall adds. "With the jazz station, I'm thinking traffic reports are something they're interested in. They're very busy, a little older and they're just no-nonsense."

Shiverick notes, "I think that there is a perception among adults that text messaging is all about teens with their thumbs going on their phones all the time. But if you think about it, station-generated messaging is sending messages to people's cell phones, and anyone would like to know when there's a promotion at a mall or free gas at a gas station. It's just a great way of reaching listeners wherever they are. They don't have to be tuned in to be getting information from a station. Once people got past that bias and see other stations using it successfully, it's really catching on."

Mena launched text messaging at eight youth-focused stations first: "Depending on how things go—which have gone very well so far—we will take it from there to other select stations. At the end of the day, text messaging is a younger-end product, so we don't see that necessarily taking hold in some of our older demo stations, but it remains a possibility for some that are more mid-demo."

Braiker has more hope for reaching upper-demo listeners. "When you actually get into the statistics, the kids are obviously the driver and have been the driver of the growth of text messaging. But 35- to 54-year-olds are the second-largest demographic in growth and in total numbers of texters. They're only marginally behind the 12- to 24-year-olds."

In line with the stat, Jason will likely bring the technology to newly launched rhythmic AC

KZLA (Movin' 93.9)/Los Angeles. KZLA's "audience is a little older than Power's audience, and I'm sure we will use texting, but perhaps not as heavily as I do on Power."

## Making Request Lines Obsolete?

With text messaging becoming an increasingly popular way for listeners to connect with stations and personalities, will it lessen the effectiveness of request lines?

Jason says, "What's great about text messaging is that you can be sitting with your friends in the car, at the beach or wherever, text in and you can try over and over again. But it's also good to interact with the DJ live via phone. I think they're both great."

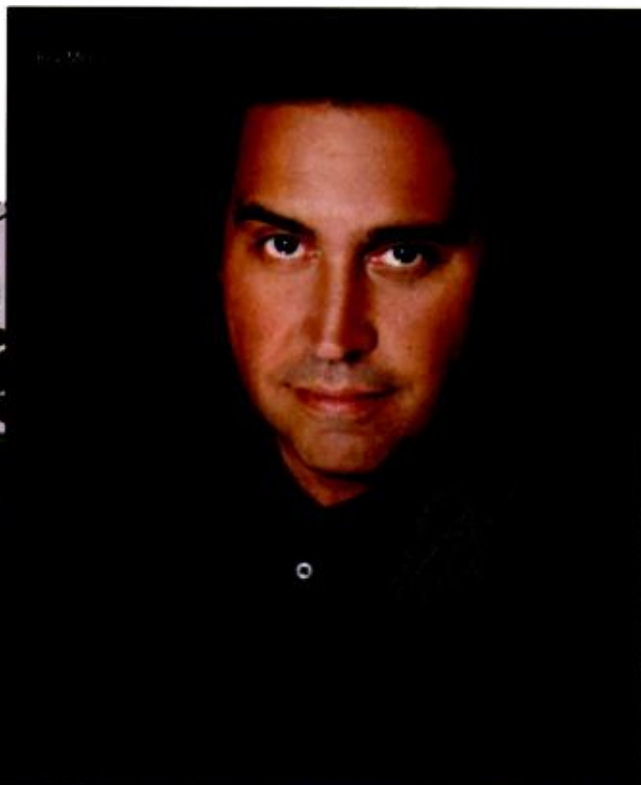
Rockwell believes text messaging is destined to become the de facto medium for contesting and taking requests, but adds, "I still think you need a mix: call-in, Web-based contests, streaming-based contests. Right now about 80% of our contests are texting-based."

Entercom's Morton Hill adds, "There's no substitute for that on-air content and having your voice heard on the air. But just to send a simple reply when it's not necessary for you to be on the air and to just have that little form of communication with the on-air staff is going to become a bigger and bigger part of what we do. There's about a third of our audience that doesn't have home phones, so they're using cell phones for everything."

While there is a tremendous upside to text messaging, Jason understands that it's not the only tool in the station shed for communicating with listeners: "In today's competitive environment, you have to incorporate all avenues. We utilize our Web site, our on-air call-in number, our texting, our MySpace page. It's got to be multiplatform." **AR**

**'A lot of PDs and GMs make the mistake of thinking this is like the new e-mail, so they'll get their list of numbers and blast out sponsorship messages. That's a really fast way to turn off your PIs.'**

—Jack Philbin



# R&R Does Dallas

A who's who of the industry's best and brightest gathered for R&R Convention 2006, held Sept. 20-22 at the Hilton Anatole in Dallas. Programmers, managers and air talent from virtually every radio format, record label honchos, artists, managers, group execs and other professionals debated, discussed, shared and schmoozed from early morning to late at night.

For the first time ever, the R&R Convention co-located with the annual NAB Radio Show. "By presenting these two great events under one roof, it was our vision to provide the industry with an opportunity to not only celebrate this great medium of radio, but to prepare for the many exciting opportunities to come," R&R publisher Erica Farber said.

The R&R Convention was preceded once again by the Jacobs Media Summit. Over the next three days, attendees were treated to numerous format-specific sessions, first-rate keynotes, artist showcases, all-format tutorials and endless opportunities for networking, information and entertainment. The R&R Industry Achievement Awards, which were given out in individual format sessions, recognized the tops in the radio business.

Photographs By  
Soren McCarty



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1. R&R publisher Erica Farber gets the party started by welcoming attendees to the R&R opening night cocktail party. 2. The all-format "Talking Heads of Programming" panel, drew such group PD heavyweights as, from left, Cumulus Media's John Dickey; Emmis Communications' Jimmy Steak; Entercom's Pat Paxton; Clarke Brown, formerly of Jefferson-Pilot Communications; ABC Radio's John McConnell; and Journal Broadcast Group's Carl Gardner. 3. Epic artist Jessica Simpson stopped by the CHR/top 40 session to chat with programmers. 4. At the "Do Mix Shows Matter?" session are, from left, WPOW/Miami MD Eddie Mix, WLLD/Tampa APD/MD Beata (who moderated the discussion), Universal Motown VP of rhythm crossover promotions Sujit Kundu, KPWR/Los Angeles music coordinator DJ Felli Fel, KBFB/Dallas MD DJ Big Bink and WEMX/Baton Rouge PD J. Tweezy. 5. KDGS/Wichita PD Greg Williams, KVEG/Las Vegas PD Sherita Saulsberry, WQHT/New York PD John Dimick and KUBE/Seattle APD/MD Karen Wild, from left, at the "Rhythmic Redefined" session. 6. R&R senior editor Mike Boyle, left, presents Red Ink's Danny Buch with his alternative promotion executive of the year award during the Rock Awards lunch. 7. Bowling for Soup frontman Jared Reddick blasts through the band's new single, "High School Never Ends," during the opening night cocktail party sponsored by Premiere Radio Networks and Zomba Label Group. 8. Trip Reeb, formerly with CBS Radio/Los Angeles, accepts the market manager/GM of the year Industry Achievement Award (markets 1-25) from R&R associate publisher Cyndee Maxwell. 9. Dreambox artist Esteban performed a set of nuevo flamenco sounds with his band, including his daughter, violinist Teresa, right, to open the "Not Just Numbers, Big Boomer Bucks" smooth jazz sales session. 10. Randy Jackson, host of "Randy Jackson's Hit List," co-moderates the Rate-A-Record luncheon.



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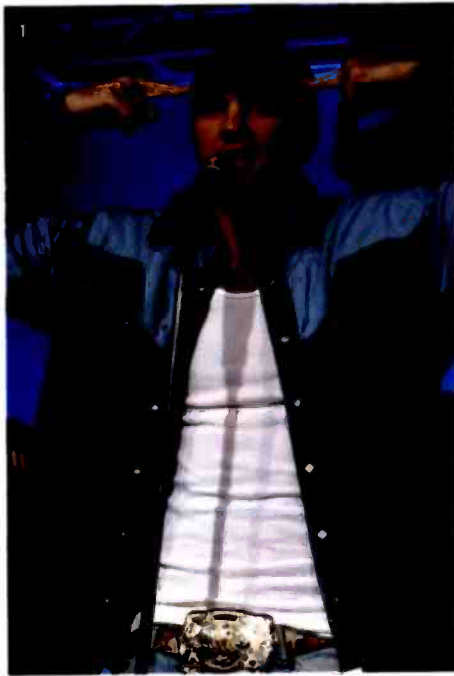
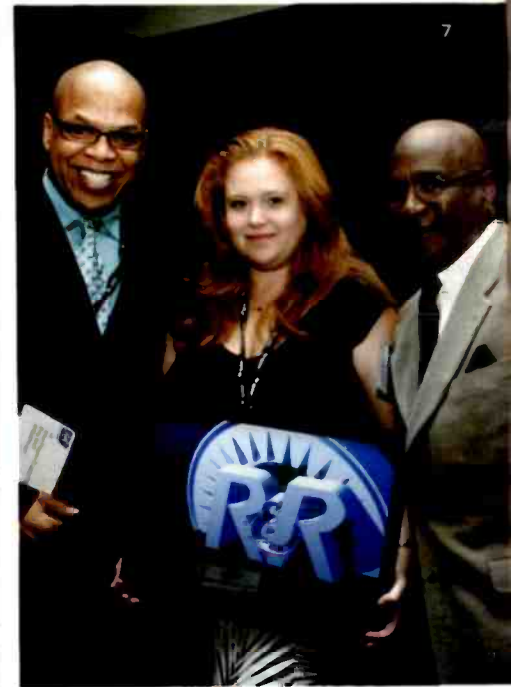
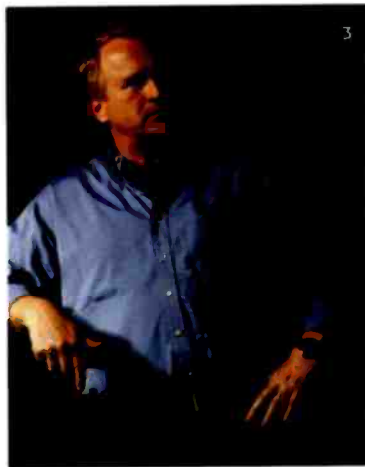
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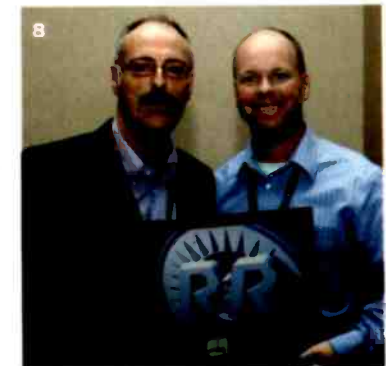
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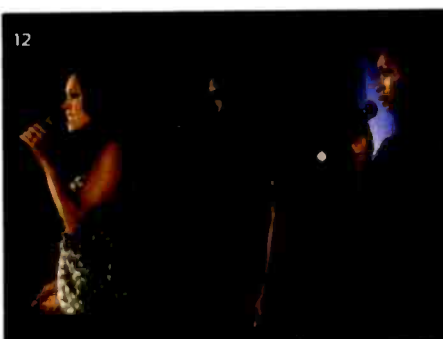
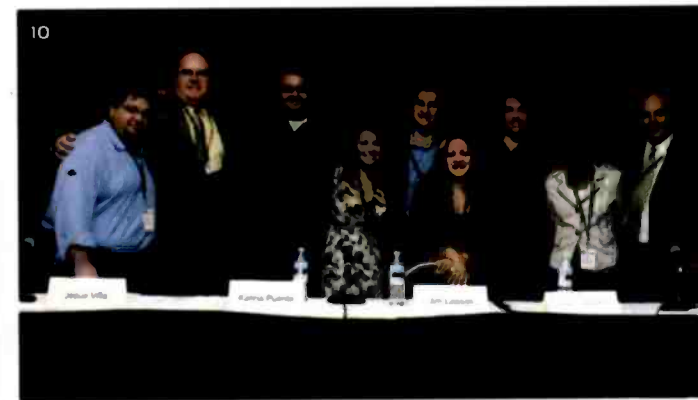
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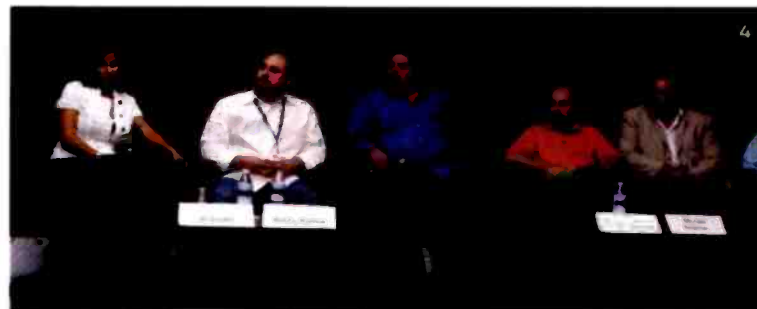
1. Ardor Records artist Blake O. kicked off the first CHR/top 40 session with his Oklahoma stylings, replete with a full complement of dancers. 2. Appropriately excited about winning the 2006 R&R Industry Achievement Award for CHR/top 40 personality of the year, KHKS/Dallas-based syndicated morning guy Kidd Kraddick, right, shares his glee with longtime friend, former co-worker and R&R CHR/top 40 editor Kevin Carter. 3. Clear Channel senior VP of programming Marc Chase hosts the "Inside the Radio Studio With Whoopi Goldberg" session. 4. Journal Broadcast Group's Steve Weder, right, winner of R&R's market manager/GM of the year (markets 26-100) Industry Achievement Award, with R&R publisher Erica Farber. 5. Emmis Communications VP of programming Jimmy Steal was one of the "Talking Heads of Programming." 6. "The Economics of Gospel" panelists included, from left, Worldwide Gospel president/CEO Kerry Douglas, WHAL/Memphis PD Eileen Collier, Malaco Music Group executive VP D.A. Johnson, Zomba Group president/Zomba Label senior VP Max Siegel and ALW Entertainment president Al Wash. 7. At the Urban Industry Achievement Awards, WGCI-FM/Chicago took home prizes for station, PD (Elroy Smith), MD (Tiffany Green) and personality of the year (morning man Howard McGee). Pictured, from left, are Smith, R&R urban editor Dana Hall and former WGCI VP/GM Marv Dyson. 8. R&R country editor/director of country charts Wade Jessen congratulates Clear Channel VP of country programming Clay Hurntcutt on his company's wins at the R&R Convention. 9. R&R CHR/top 40 editor and Street Talk Daily overlord Kevin Carter, left, and Clear Channel/New York senior VP of programming Tom Poleman during the "Here We Go Again: Pop's 10-Year Cycle" session. 10. At the Latin session "A New Marriage or Headed for Divorce" are, from left, R&R Latin sales rep Alex Cortez, Pillsbury Winthrop Shaw attorney Cliff Harrington, KVIB/Phoenix PD Josh Villa, Sony BMG promo director Karina Puente, Clear Channel Radio VP of programming/Hispanic division Jim Lawson, R&R Latin formats editor Jackie Madrigal, Sony BMG VP of marketing and A&R Nir Seroussi, New York State assistant attorney general Terry Brown Clemons and McVay Media VP/Hispanic division Luis Villarreal. 11. Promosuite founder/CEO Rocco Macri, Leventhal Senter & Lerman attorney Peter Gould, KRNB/Dallas PD Sam Weaver, consultant Tony Gray and J Records VP of urban AC promotion Stephanie Lopez, from left, at the "Promotions & Marketing in an Eliot Spitzer World: When Spitzer Happens" panel. 12. Image Entertainment/Plus 2 Records artist Tania and her backup singers performed a mini-concert at the Urban/Urban AC Industry Achievement Awards cocktail party. 13. R&R Industry Achievement Award winner Mike McVay, right, receives his award for radio industry executive of the year from R&R publisher Erica Farber.



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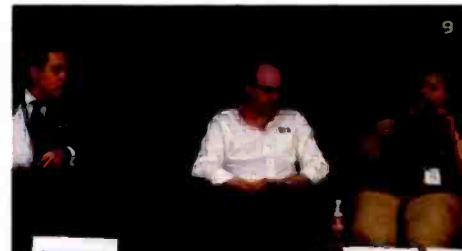
# R&R Does Dallas



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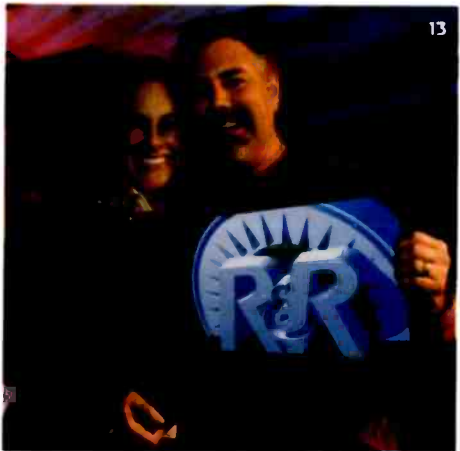


1. Gathered after the "Consumer Generated Media" panel at Jacobs Media Summit II are, from left, KAZR/Des Moines PD Ryan Patrick, Jacobs Media's Dave Beasing, WCSX/Detroit marketing director Jennifer Williams and WMMR/Philadelphia PD Bill Weston. 2. Aaron Bruno, frontman for Island Def Jam's Under the Influence of Giants, performs before the "Keeping Hot AC Cool" session. 3. R&R senior editor Chuck Taylor, left, with WBMX (Mix 98.5)/Boston MD Mike Mullaney, who accepted the award on his station's behalf for hot AC station of the year (markets 1-25). 4. Panelists at the Latin rhythm and rhythmic formats session "Bridging the Gap" included, from left, Upstairs Records president Jo López, KLOL/Houston PD Bobby Ramos, Machete Music national director of sales and marketing Mickey Hernández, Radio Strategies consultant Michael Newman and KZZA/Dallas OM Dean James. 5. Seen immediately after their CHR/top 40 session are, from left, R&R CHR/top 40 editor and Street Talk Daily overlord Kevin Carter, Clear Channel/New York senior VP of programming Tom Poleman, Edison Media Research VP of music and programming Sean Ross, WNKS (Kiss 95.1)/Charlotte PD John Reynolds and Zapoleon Media Strategies president Guy Zapoleon. 6. Jacobs Media president Fred Jacobs during his Q&A with NAB president/CEO David Rehr. 7. INQ/Columbia's Chris Rice performs before the Rate-A-Record Luncheon. 8. Lightyear Entertainment vocalist Janita performed for a spellbound audience at the smooth jazz session "Label Confidential." 9. "Technology for Adults Only" included, from left, the Associated Press' Thom Callahan, Broadcast Electronics' Neil Glasman and WCSX/Detroit's Jennifer Williams. 10. At the session "Urban Trendsetters, For Leaders, Not Followers" are, from left, R&R urban editor Dana Hall, Music Choice director of urban formats Lamonda Williams, J Records VP of urban AC promotion Stephanie Lopez, KKDA/Dallas PD Skip Cheatham, WWPR/New York PD Helen Little and Def Con II national director of promotion Noah Sheer. 11. Panelists graciously abstained during the "No Puking Allowed" session. From left are R&R rhythmic editor Darnella Dunham, XHTO/EI Paso APD/MD Big Al, KBFB/Dallas night show hosts Kaynote and Supa K, WZPW/Peoria, Ill., PD Don Black, KBXX/Houston PD Terri Thomas, KPWR/Los Angeles music coordinator DJ Felli Fel and KBXX/Houston morning man Mad Hatter. 12. Enjoying the opening night cocktail party are, from left, contemporary jazz guitar icon and Peak artist Lee Ritenour, Courgette Records singer/songwriter Judith Owen and Rendezvous Entertainment CEO Frank Cody. 13. "HardDrive" producer Roxy Myzyl, left, and Nielsen Entertainment's Mark Tindle, right, enviously eye Rate-A-Record trophy winners WWPR/New York PD Helen Little and the Hornblow Group's Jamie Kittman.

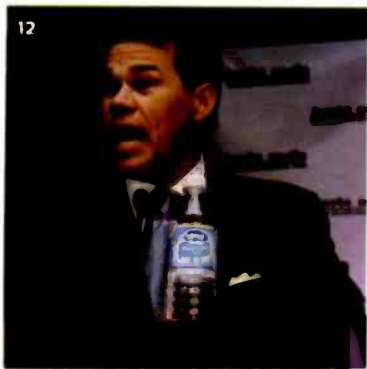




1. Smooth jazz luminaries at "The World's Mightiest Marketing Medium" session included, from left, KJCD/Denver PD Michael Fischer, Peak Records' Deborah Lewow, KHJZ/Houston PD Maxine Todd and noted record executive and A&R personage Bud Harner. 2. R&R country editor/director of country charts Wade Jessen, right, congratulates Capitol Nashville VP of promotion Jimmy Harren on his win of the country promotion executive of the year Industry Achievement Award. 3. Jazz aficionados grooved at the smooth jazz Club R&R, where vocalist Victor Fields performed a stunning set from his Regina Records CD "Thinking of You." 4. A post-show mug with Bowling for Soup features, from left, R&R publisher Erica Farber; the band's Chris Burney, Erik Chandler, Gary Wiseman and Jaret Reddick; Zomba Label Group's Joe Riccitelli; and, kneeling in front, R&R's Steve Resnik. 5. At the "Keeping Hot AC Cool" session are, from left, KRSK/Portland, Ore., PD Jeff McLugh, Alan Burns & Associates principal Alan Burns, KALC/Denver PD Dave Symonds, KEZK and KYKY/St. Louis PD Mark Edwards, KDMX/Dallas MD/midday goddess Lisa Thomas and WOMX/Orlando MD/night queen Laura Francis. 6. Clear Channel VP of news, talk and sports programming Gabe Hobbs makes a point during the FM talk session "Stop Singing, Start Talking." 7. Panelists at the "Texas Music: Boon or Bane?" session included, from left, KFWR/Fort Worth PD Rick Lovett, KFTX/Corpus Christi, Texas, GMMD Dr. Bruce Nelson-Stratton, Big Machine artist Jack Ingram, GerrieCo Texas president Gerrie McDowell, Dualtone artist Deryl Dodd, Shane Media Services' Ed Shane and R&R country editor/director of country charts Wade Jessen. 8. New West artist Ben Lee kicked things off at the 2006 R&R Convention by performing a set at the beginning of the "Talking Heads of Programming" session. 9. Island Def Jam executive VP of promotion Greg Thompson during the Rate-A-Record Luncheon. 10. Razor & Tie artist Kelly Sweet demonstrated grace, poise and confidence as the opening act for the AC panel—not bad for a 17-year-old. 11. R&R Convention keynote speakers Steven Levitt, left, and Stephen Dubner, right, who wrote the New York Times best seller "Freakonomics," flank R&R publisher Erica Farber. 12. NAB president/CEO David Rehr addresses Jacobs Media Summit II, which preceded the R&R Convention. 13. KOST/Los Angeles' Stella Schwartz picked up the R&R Industry Achievement Award for AC PD/OM of the year—in a rare tie—with Mark Edwards of KEZK/St. Louis. Schwartz displays her award with R&R senior editor Chuck Taylor.



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Former GM of WAAF/Boston finds new radio life as station owner and ad agency CEO

# Bruce Mittman

By Erica Farber

A 30-year veteran of advertising, marketing and radio, Bruce Mittman has a history of successful startups and turnarounds. His latest venture is Community Broadcasters, which he recently co-founded with Jim Levin. Mittman also runs Boston-based advertising and marketing company Mittcom.

**Beginning your career:** "I started in advertising at Marvin & Leonard in Boston and then went to Arnold & Co. where I eventually became a partner and an officer."

**Getting into radio:** "One of the accounts I brought into Arnold was WRKO radio. I was doing all their advertising when they had a change in GMs, from Chuck Goldmark to Bob Fish. About three months later, Bob brought me in his office and said, 'I'll make you general sales manager if you accept the job today—and I'll double your salary. Show me what your salary is.' I wrote it down on the paper, he doubled it and I became a general sales manager, never having been in radio."

**Moving into radio ownership:** "After a couple of years I purchased WICE in Providence and was able to get the rights to Providence College hockey and basketball. I then purchased the Fox, WWFX in Bangor, Maine, a CHR station with a 16 share. That's where I met my current partner Jim Levin, who was my program director. I sold those stations and then ran all of the marketing for Sheldon Adelson who owns the Venetian. I got a call from the Zapis family, who said they were losing their shirts at WAAF and could I help them. I took the job as GM at WAAF, which turned out to be a great 10-year ride. During that time I created a station called Star 93.7 in Boston, WQXS, and ran those for a couple of years and then I got fired for the first time in my life."

**Founding Mittcom:** "I became president of the FNX Radio Network of five stations and realized I wasn't going to be able to move the bar forward so I resigned and started Mittcom, which I've been running for three years. It is an adver-

tising and media buying company and this year we will bill about \$22 million."

**Jumping back into radio ownership:** "I love radio and needed to be back. My partner and I felt disappointed by some of the major broadcasters. We want to focus on product and feel radio is at its best when it talks to the community so we call ourselves Community Broadcasters and focus on the community."

**Long-term plans:** "We purchased seven radio stations in two clusters: three FMs and one AM in Watertown, N.Y., and two FMs and an AM in Ogdensburg, N.Y. Our goal is to acquire more properties in markets 100-plus and to get some synergies from being close physically and feeding off of advertisers located in the multiple markets we're in."



**Biggest challenge:** "We're in a small community. It was run by Dave Mance for many years, and we need to demonstrate to the community that we are as committed to their community as Dave has been and then be able to integrate more strategic techniques and be able to pay that off."

**State of radio:** "The major companies are starting to get back to the core benefits of radio, which are reinvesting and developing product. They had their arms so full with trying to integrate all these properties, and now they are actually operating them again. The good news is they are upgrading the product, promoting and getting back to basic radio. The challenge is continuing to carve out a meaningful share, given all the alternatives available to the advertiser."

**Balancing your agency and radio responsibilities:** "In advertising, my focus is on strategy: how to best create an impact and reach a marketplace. I see and experience sales pitches from all the media and how they position themselves. Radio is now trying to build community the same way some of the Internet companies have, by using their clout to create a database that they can then market to and build off. Those are good strategies. That's important to an advertiser, because those are the passionate listeners who I want to gain a relationship with. Radio has the capability now to build a community, especially if you have a meaningful cluster."

**Career highlight:** "I'm most proud of the talent I've worked with and developed over the years, especially Opie & Anthony. I put them together for the first time as a full-time team. A lot of people have worked with me over the years and I see them all the time and the good news is we still have great relationships."

**Career disappointment:** "I never got to run radio stations in New York or Los Angeles."

**Most influential individual:** "In programming, Dan Griffin—an incredible broadcaster. In sales, without a doubt, Bob Fish. Bobby was just a great character to emulate, and I still love him to this day."

**Advice for broadcasters:** "Be more client-focused and less focused on your own budgets and I think you will hit them." R&R

**'I love radio and needed to be back. My partner and I felt disappointed by some of the major broadcasters. We want to focus on product and feel radio is at its best when it talks to the community.'**

—Bruce Mittman

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## Lixer Notes

**Profile:** Bruce Mittman  
**Title:** Mittcom president/CEO; Community Broadcasters executive VP/COO  
**Favorite radio formats:** Rock, talk  
**Favorite TV show:** "I know this is going to sound ridiculous but I love watching the new HD MTV. I watch it every night."  
**Favorite song:** "Keep Away" by Godsmack  
**Favorite movie:** "Cinderella Man"  
**Favorite book:** William Manchester's "The Last Lion"  
**Favorite restaurant:** Oishi in Brookline, Mass.  
**Beverage of choice:** Coca-Cola  
**Hobbies:** Travel, golf, jogging  
**E-mail address:** bruce\_mittman@commbroadcasters.com

# The Charts

THIS WEEK IN DATA. For complete charts, there's always more at [www.RadioandRecords.com](http://www.RadioandRecords.com)

## R&R TIMELINE

**1 YEAR AGO** Mike Bergin elevated to senior VP of top 40 promotion at RCA Music Group. ■ Mike

Murphy named PD of WHFS/Baltimore. ■ Alan Kirshbom elevated to VP/market manager of Entercom/Milwaukee.



Bergin

**5 YEARS AGO** Ken Berry named station manager of KIRO and KNWX/Seattle. ■ Alan Oreman named senior VP of promotion at Gold Circle Records. ■ Dennis Winslow named PD of WOGL/Philadelphia.

**10 YEARS AGO** Monte Lipman appointed VP of promotion at Universal Records. ■ Jim Prain promoted to VP/GM of Cox Broadcasting/Tampa.

■ Joe Reagoso upped to senior director of pop promotion at RCA Records.

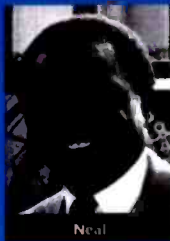


Lipman

**15 YEARS AGO** Bill Bennett named director of promotion at DGC Records. ■ Michael Plen upped to senior VP of promotion at Virgin Records. ■ Rick Cummings named PD of KPWR/Los Angeles.

**20 YEARS AGO** Lynn Anderson-Powell promoted to VP/GM of KIIS/Los Angeles. ■ Howard Neal

elevated to VP/GM of KFI and KOST/Los Angeles. ■ Joe Galante promoted to VP/GM of RCA/Nashville.



Neal

**25 YEARS AGO** Tim Kelly named PD of WLUP/Chicago.

■ Allen Shaw appointed VP of Summit Communications' radio division. ■ Jack Baker named VP/GM of WEEI/Boston.

**30 YEARS AGO** John Bayliss named president of the radio division at Combined Communications. ■ ABC agrees in principle to acquire WMAL-AM-FM/Washington for \$16 million. ■ Cynthia Slamar named national director of secondary promotion at Caribou Records.

## THE SPIN



By Wade Jessen, Gary Trust, Anthony Colombo and Raphael George



## Ludacris Cashes In

Ludacris lands his fifth Urban No. 1 and second as a lead artist as "Money Maker" (IDJMG) soars 5-1 and takes the chart's Most Increased Plays (up 667) for the second straight week. Ludacris is now only one title behind 50 Cent for the all-time lead for No. 1s by a rapper at Urban. His other stint at No. 1 as a lead artist was "Stand Up" in November 2003.

## Snow Patrol Wins Close Race At Triple A

Snow Patrol's "Chasing Cars" (Interscope) climbs 2-1 to take over the pole position on the Triple A chart with 428 plays, edging the Fray's "How to Save a Life" (Epic) by two spins and last week's chart-topper, John Mayer's "Waiting for the World to Change" (Columbia) by three plays. This marks the first time that the chart's top three have been separated by five spins or less in successive weeks.

Further down the top 10, Bob Dylan's "Someday Baby" (Columbia) earns a second consecutive week of Most Increased Plays honors as it jumps 13-7. It's Dylan's first appearance in the Triple A top 10 since "Things Have Changed" reached No. 2 in May 2000. Dylan joins Mayer and Pete Dinklage (9-8 with "For Us") in this week's top 10 to give Columbia three top 10 tracks at Triple A for the first time since June 2003. Warner Bros. and Virgin are the only other labels to have earned three top 10 songs in one week in 2006.

## Joc Jostles With Chingy For Rhythmic Crown

In the first Rhythmic No. 1 deadlock since February 2005, R&R tiebreaker rules grant Yung Joc his second consecutive chart-topper on the list. The rapper's "I Know You See It" (Atlantic) ends the week with the same number of spins (3,968) as Chingy's "Pullin' Me Back" (Capitol), but claims the No. 1 slot based on being the song with the largest gain. "See" improves by 109 plays, while "Pullin'" stumbles by 138 spins.

The last time the Nielsen BDS-driven chart needed a tiebreaker to determine No. 1 was the week of Feb. 18, 2005, when Lil Jon & the East Side Boyz prevailed with "Lovers & Friends" over "Disco Inferno" by 50 Cent, though each plated 4,350 spins.

## Aerosmith's 'Devil' Gets Its Due

Aerosmith's "Devil's Got a New Disguise" (Columbia) lands the Most Increased Plays trophy at Active Rock and Heritage Rock as it debuts at No. 31 on the former and leaps 19-3 on the latter. The 16-position climb at Heritage is the second jump of more than 15 spots into the top five this year, following the 23-3 move of Tom Petty's "Saving Grace" (Warner Bros.) in July. Prior to 2006, no record had made a similar jump since the Wallflowers' "Heroes" in May 1998.

## Hinder Sounds So Sweet In Top 10

Hinder scores its first top 10 at CHR/Top 40, shooting 11-7 with "Lips of an Angel" (Universal Republic). The rock ballad from the Oklahoma-based band continues to enjoy multifaceted success, also inhabiting the top 10 at Active and Heritage Rock, and closing in on the top 10 at Alternative and Hot AC.

## Latin Chart Change

Effective this issue, the rankings for all Latin charts will be based on plays, as calculated by Nielsen BDS, instead of audience impressions. As is the case with R&R's other play-based charts, audience numbers and audience rank for each track can be viewed in the far right columns. In addition, 20-position Latin Rock/Alternative and Latin Record Pool charts are reintroduced to the publication.

## Chesney Fattens Top 10 Tally

With a gain of 1.5 million audience impressions, Kenny Chesney's "You Save Me" (BNA) rises 11-10 to become his 27th top 10 on the Country chart. Now in its eighth chart week, Chesney's single is one of two songs within the top 10 that have been on the list fewer than 10 weeks. Keith Urban's "Once in a Lifetime," which rises 8-7, is at a more youthful six weeks.



# CHR/TOP 40



Want a fresh perspective on what's inside? Get out!

## Listening Like Your Listeners

Kevin Carter

KCarter@RadioandRecords.com

**b**ack in the day, when radio was still carried on smoke signals, it was recommended that to get a new perspective, PDs take a day off, leave the station, maybe rent a hotel room and listen with fresh ears. As busy as we all are these days, we posed the question to several PDs: What do you do to get a fresh perspective on your station?

For Chase Murphy, PD of WFBC/Greenville, S.C., it's all about hygiene. "I take a shower. Yep, all my brilliant promotions come from taking a shower... not to mention I become Zest-fully clean." Murphy remembers the old days of off-site drinking—er, brainstorming—but, as he says, "I also recall watching as others involved in the process would drop the ball on what they were supposed to follow up on."

Parties are another excuse for the staff to get together, eat, drink and "chew the radio fat," as Murphy says, claiming it's the best time to let ideas flow like fine liquor. But when he's alone, he finds sitting in his new house's huge backyard inspires him. "I will light up a Cohiba cigar, pour a gin and tonic, and start scratching things down on a notepad while I throw the ball for my annoying dog. Slappy."



Murphy

WIHT (Hot 99.5)/Washington, D.C., PD Jeff Kapugi employs a handy shortcut—thanks to digital loggers, he can cram a day's worth of listening into a couple of hours. "Sure, it's not live or in real time, but I can lock down in my office or work for a half day out of the house and listen to an entire day in under three hours," he says. "Technology... got to love it."

### Reverse Engineer Your Station

WIOQ (Q102)/Philadelphia PD Rick Vaughn sets aside time to get out and listen like a listener. "I call it my 'listen day,' where I try and use the medium exactly the way my listeners would, rather than sitting in my house or a hotel room. It gives me a chance to get stuck in traffic like a real person."



Vaughn

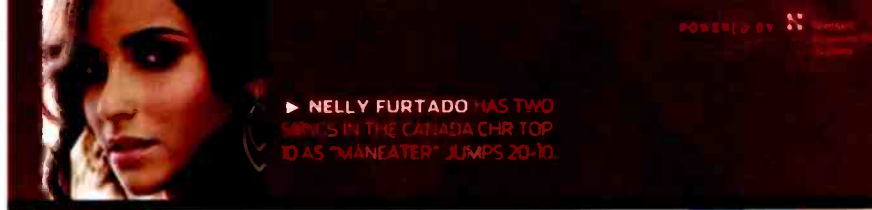
Vaughn says it's important to balance emotions—listen critically like a PD while putting the station in the context of real-world situations that your average listeners might find themselves in.

"I carry a pad of paper and a pen in the car and take notes," he says. "On one hand, I'm critical of my station as the PD, knowing I can go back to the station and change it, but listening as a listener, I have to accept what's coming out of the speaker as something I can't change—other than to tune out."

Indeed, Vaughn and his peers know that radio is a competitive punch-button game—one that he plays, too. "Every PD has pop scores in his or her head for every song we play. If I'm playing a song with a pop score of, say, 85, and my competitor is playing a song with a score of 110, then I'm getting beat at that moment," he says.

"The advantage to getting out and listening as a listener is that it gives you a chance to reverse-engineer your station and give yourself the best chance of winning that punch-button coin flip as often as possible."

THERE'S MUCH MORE @ [www.RadioandRecords.com](http://www.RadioandRecords.com)



▶ NELLY FURTADO HAS TWO SINGLES IN THE CANADA CHR TOP 10 AS "MAMÉATER" JUMPS 20-10.

		CHR/TOP 40 INDICATOR			PLAYS	
	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	±	
1	12	SEXYBACK JUSTIN TIMBERLAKE	JIVE/ZOMBA	4064	+36	
2	20	BUTTONS THE PUSSYCAT DOLLS FEAT. SHOO DOGG	ASAP/INTERSCOPE	3915	-174	
3	11	FAR AWAY NICKELBACK	ROADRUNNER/OLG	3845	+210	
4	10	LONDON BRIDGE FERIE	WILLIAM/ASAP/INTERSCOPE	3633	+169	
5	20	I WRITE SINS NOT TRAGEDIES PAMCI AT THE DISCO	DECAYDANCE/FUELED BY BAMBEN/LAVA	3471	-179	
6	7	TOO LITTLE TOO LATE JOJO	DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN	3394	+286	
7	10	LIPS OF AN ANGEL HINDER	UNIVERSAL REPUBLIC	3001	+574	
8	21	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND	MOSLEY/KEFFEN	2949	-334	
9	22	ME & U CASSE	NEXTSELECTION/BAD BOY/ATLANTIC	2584	-384	
10	17	AIN'T NO OTHER MAN CHRISTINA AGUILERA	RCAR/ABC	2475	-299	
11	16	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE	VIVA/LANTIC	2464	+92	
12	15	CRAZY CHARLIS BARKLEY	DOWNTOWN/LAVA	2253	-228	
13	29	HIPER MY HEAD (CABLE CAR) THE FRAY	EPIC	2228	-213	
14	15	SEXY LOVE NE-YO	DEF JAM/OLG	2218	+62	
15	13	DO IT TO IT CHERISH FEAT. SEAN PAUL OF THE YOUNGLOOZ	SHOTUFF/CAPTOL/EM	2035	-475	
16	18	HATE ME BLUE OCTOBER	UNIVERSAL MOTOWN	1967	+72	
17	16	GALLERY MARIO VAZQUEZ	ARISTA/RAC	1848	+127	
18	6	CALL ME WHEN YOU'RE SOBER EVANESCENCE	WIND-UP	1839	+189	
19	11	U AND DAT E-40 FEAT. T. PAIN & KANDI GIRL	SICK WID IT/RISE/REPRISE	1775	-20	
20	8	CHASING CARS SHOW PATROL	POLYDOR/ASAP/INTERSCOPE	1663	+186	
21	22	PULLIN' ME BACK CHINGY FEAT. TYRESE	SLOT-A-LOT/CAPTOL/EM	1434	+314	
22	25	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I.	JIVE/ZOMBA	1407	+484	
23	12	THAT GIRL FRANKIE J FEAT. MAHRE FRESH & CHAMILLONARE	COLUMBIA	1257	+112	
24	8	I CAN'T HATE YOU ANYMORE NICK LACHEY	JIVE/ZOMBA	1204	+153	
25	3	MAMÉATER NELLY FURTADO	MOSLEY/KEFFEN	910	+247	
26	5	GET UP CARA FEAT. CHAMILLONARE	LFACE/JIVE/ZOMBA	907	+151	
27	2	HOW TO SAVE A LIFE THE FRAY	EPIC	800	+231	
28	2	CHAIN HANG LOW JIBS	KEFFEN	766	+235	
29	6	RIGHT WHERE YOU WANT ME JESSE MCCARTNEY	HOLLYWOOD	738	+46	
30	NEW	SHOW STOPPER DANITY KANE	BAD BOY/ATLANTIC	637	+339	
31	3	WE BEEN BORNINA	SPIN/DEF JAM/OLG	624	+80	
32	19	BANI CALIFORNIA RED HOT CHILI PEPPERS	WARNER BROS.	613	-155	
33	4	REMEMBER THE NAME FORT MINOR FEAT. STYLES OF BEYOND	WARNER BROS.	596	-16	
34	4	ABOUT US BRODIE HOGAN FEAT. PAUL WALL	SAC/SOBE	511	+95	
35	14	BOBBY KELS FEAT. TOD SHORT	JIVE/ZOMBA	472	-202	
36	NEW	MURIT CHRISTINA AGUILERA	RCAR/ABC	390	+235	
37	NEW	SMACK THAT A\$ON FEAT. EMINEM	SRC/UNIVERSAL MOTOWN	348	+37	
38	NEW	MONEY MAKER LUDACRIS FEAT. PHARRELL	DTP/DEF JAM/OLG	342	+67	
39	15	IT'S GONN' BLOWN YUNG J.C.	BLOOD/BAO BOY SOUTH/ATLANTIC	340	-51	

		CANADA CHR/TOP 40			PLAYS	
	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	±	
1	12	SEXYBACK JUSTIN TIMBERLAKE	JIVE/SONY BMG	682	-7	
2	11	LONDON BRIDGE FERIE	WILLIAM/ASAP/INTERSCOPE/UNIVERSAL	579	+4	
3	18	BUTTONS THE PUSSYCAT DOLLS FEATURING SHOO DOGG	ASAP/INTERSCOPE/UNIVERSAL	538	-26	
4	17	FAR AWAY NICKELBACK	BMG	498	+1	
5	16	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE	VIVA/LANTIC/WARNER	469	-18	
6	8	TOO LITTLE TOO LATE JOJO	DA FAMILY/BLACKGROUND/UNIVERSAL	433	+31	
7	22	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND	MOSLEY/KEFFEN/UNIVERSAL	422	-87	
8	5	LIPS OF AN ANGEL HINDER	UNIVERSAL REPUBLIC/UNIVERSAL	406	+90	
9	9	SEXY LOVE NE-YO	DEF JAM/UNIVERSAL	347	+21	
10	5	MAMÉATER NELLY FURTADO	MOSLEY/KEFFEN/UNIVERSAL	345	+77	
11	15	HATE ME BLUE OCTOBER	UNIVERSAL MOTOWN/UNIVERSAL	317	-15	
12	17	I WRITE SINS NOT TRAGEDIES PAMCI AT THE DISCO	DECAYDANCE/FUELED BY BAMBEN/WARNER	304	+5	
13	17	AIN'T NO OTHER MAN CHRISTINA AGUILERA	RCAR/SONY BMG	304	-40	
14	5	CHASING CARS SHOW PATROL	POLYDOR/ASAP/INTERSCOPE/UNIVERSAL	301	+43	
15	7	CALL ME WHEN YOU'RE SOBER EVANESCENCE	WIND-UP	295	-9	
16	10	BEEN GONE KESHA CHANTE	EPIC/SONY BMG	289	+10	
17	2	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I.	JIVE/SONY BMG	284	+88	
18	10	TALK TO ME GEORGE	HE ENTERTAINMENT	284	-1	
19	4	SUNDAY MORNING H-O-S	BMG	284	-23	
20	21	CRAZY CHARLIS BARKLEY	DOWNTOWN/ATLANTIC/WARNER	275	-40	
21	13	DO IT TO IT CHERISH FEATURING SEAN PAUL OF THE YOUNGLOOZ	SHOTUFF/CAPTOL/EM	275	-44	
22	24	ME & U CASSE	NEXTSELECTION/BAD BOY/WARNER	271	-33	
23	28	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN	EPIC/SONY BMG	241	-5	
24	13	PLAYED DEBON STABLO	BMG	231	+2	
25	3	PULLIN' ME BACK CHINGY FEATURING TYRESE	SLOT-A-LOT/CAPTOL/EM	224	+45	
26	7	U AND DAT E-40 FEATURING T. PAIN & KANDI GIRL	SICK WID IT/RISE/REPRISE/WARNER	215	-3	
27	12	HANGING ON CHEYDNE KIMBALL	DAYLIGHT/EPIC/SONY BMG	212	-45	
28	3	GUNSHIP HEDLEY	UNIVERSAL	180	+9	
29	20	RIDDY CHAMILLONARE FEATURING KDAYZIE BONE	UNIVERSAL MOTOWN/UNIVERSAL	171	-36	
30	9	WHEN YOU WERE YOUNG THE KILLERS	ISLAND/UNIVERSAL	158	+8	

FOR WEEK ENDING SEPTEMBER 24, 2006

SEPTEMBER 29, 2006



# CHR/TOP 40

▶ AKON RETURNS AT NO. 39 WITH HIS FOURTH CHARTING TRACK AS A LEAD ARTIST AND FIRST FROM HIS UPCOMING ALBUM "KONVICTED."



# R&R

POWERED BY

WEEK	LAST WEEK	TITLE ARTIST	NIELSEN BOS CERTIFICATIONS	HITPREDICTOR STATUS	PLAYS TW	AUDIENCE MILLIONS	RANK
1	1	12 <b>SEXYBACK</b> JUSTIN TIMBERLAKE	NO. 1 (3 WKS)	JIVE/ZOMBA	9776	-74	65.385
2	19	<b>BUTTONS</b> THE PUSSYCAT DOLLS FEATURING SHOOP DOGG	AMM/INTERSCOPE		8030	-336	53.332
3	10	<b>FAR AWAY</b> NICKELBACK	ROADRUNNER/AMG		7973	-533	49.220
4	11	<b>LONDON BRIDGE</b> FENIXE	WILLIAMS/AMM/INTERSCOPE		6627	+164	39.821
5	9	<b>TOO LITTLE TOO LATE</b> JOJO	DA FAMIL Y/BLACKGUM/UNIVERSAL MOTOWN		6181	+483	42.101
6	19	<b>I WRITE SINS NOT TRAGEDIES</b> PAMCI AT THE DISCO	DECA/DANCE/FUELED BY RAMEN/LAVA		5915	-430	38.894
7	7	<b>LIPS OF AN ANGEL</b> HINDER	UNIVERSAL REPUBLIC		5670	+866	30.443
8	16	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> SEAN PAUL FEATURING KEYSHA COLE	VH1/ATLANTIC		5315	+34	36.582
9	21	<b>PROMISCUOUS</b> NELLY FURTADO FEATURING TIMBALAND	MOSLEY/CEFFEN		4954	-969	32.306
10	16	<b>AINT NO OTHER MAN</b> CHRISTINA AGUILERA	RC/A/RMG		4895	-218	34.397
11	9	<b>SEXY LOVE</b> NE-YO	DEF JAM/AMG		4399	-150	29.601
12	22	<b>ME &amp; U</b> CASSE	NETSELECTION/BAD BOY/ATLANTIC		4172	-915	24.503
13	30	<b>OVER MY HEAD (CABLE CAR)</b> THE FRAY	EPIC		4067	-390	25.236
14	10	<b>U AND DAT</b> E-40 FEATURING T-PAIN & KANDI GIRL	SICK WID IT/AME/REPRISE		3937	+80	25.228
15	21	4 <b>MY LOVE</b> JUSTIN TIMBERLAKE FEATURING T.I.	AIRPOWER/MOST INCREASED PLAYS	JIVE/ZOMBA	3846	+1063	30.817
16	15	<b>DO IT TO IT</b> CHERISH FEATURING SEAN PAUL OF THE YOUNGBOOZ	SHOUFF/CAPITOL		3812	-769	21.110
17	14	<b>GALLERY</b> MARIO VAZQUEZ	ARISTARMG		3676	-310	21.282
18	16	<b>CRAZY</b> CHARLIS BARKLEY	DOWNTOWN/LAVA		3569	-714	24.722
19	6	<b>PULLIN' ME BACK</b> CHINGY FEATURING TYRESE	SLOT-A-LOT/CAPITOL		3361	+449	23.389
20	13	<b>HATE ME</b> BLUE OCTOBER	UNIVERSAL MOTOWN		3318	+110	14.363
21	7	<b>CHASING CARS</b> SNOW PATROL	POLYDOR/AMM/INTERSCOPE		3189	+362	18.097
22	6	<b>CALL ME WHEN YOU'RE SOBER</b> EYASENCE	WIND-UP		2968	-301	16.519
23	9	<b>THAT GIRL</b> FRANKIE J FEATURING MAMIE FRESH & CHAMILLIONAIRE	COLUMBIA		2485	+65	18.224
24	7	<b>WHAT HURTS THE MOST</b> RASCAL FLATTS	LYRIC STREET/MOLLYWOOD		2299	-74	8.049
25	4	<b>CHAIN HANG LOW</b> JIBBS	CEFFEN		1989	+409	10.016
26	5	<b>GET UP</b> CHARA FEATURING CHAMILLIONAIRE	LAFACE/JIVE/ZOMBA		1870	-188	11.822
27	7	<b>I CAN'T HATE YOU ANYMORE</b> NICK LACHRY	JIVE/ZOMBA		1849	+108	8.793
28	3	<b>MANEATER</b> NELLY FURTADO	MOSLEY/CEFFEN		1789	+382	12.943
29	2	<b>SHOW STOPPER</b> DANITY KANE	BAD BOY/ATLANTIC		1770	+514	12.512
30	3	<b>HOW TO SAVE A LIFE</b> THE FRAY	EPIC		1701	+403	10.565
31	5	<b>RIGHT WHERE YOU WANT ME</b> JESSE McARTNEY	HOLLYWOOD		1315	+30	6.806
32	18	<b>BLACK HORSE &amp; THE CHERRY TREE</b> KT TURNTALL	RELENTLESS/VIRGIN		1202	-343	5.976
33	NEW	<b>MONEY MAKER</b> LUDACRIS FEATURING PHARELL	OTPD/DEF JAM/AMG		1167	+344	7.793
34	3	<b>WE RIDE</b> RIHANNA	SRPD/DEF JAM/AMG		1131	+81	3.668
35	4	<b>ABOUT US</b> BROOKE HOZAN FEATURING PAUL WALL	SMC/SORE		1087	+90	9.485
36	16	<b>DANI CALIFORNIA</b> RED HOT CHILI PEPPERS	WARNER BROS.		1053	-155	4.149
37	NEW	<b>HURT</b> CHRISTINA AGUILERA	RC/A/RMG		1008	+634	6.477
38	2	<b>REMEMBER THE NAME</b> FORT MINOR FEATURING STYLES OF BEYOND	MOJO/WEA/WARNER BROS.		974	+17	2.869
39	NEW	<b>SMACK THAT</b> AKON FEATURING DAMEN	SRK/UNIVERSAL MOTOWN		972	+222	6.109
40	12	<b>BOBBY</b> KELIS FEATURING TOO \$HORT	JIVE/ZOMBA		937	-362	5.191

## MOST ADDED

**HURT** Christina Aguilera (RC/A/RMG) KIKS, KOWB, KOUZ, KSMB, KWYE, KZZP, WABE, WAPE, WDLJ, WDKF, WEZL, WFBC, WHOT, WHYI, WYB, WYF, WYU, WKCL, WKGS, WKSE, WKZL, WLAN, WLKT, WNTQ, WPST, WQEN, WRVQ, WRVW, WKXS, WKWK, WKXK, WZAT, WZCF, XM Top 20 on 20

**MONEY MAKER** Ludacris Feat. Pharrell (OTPD/DEF JAM/AMG) KHP, KIKS, KSMB, KSPW, KWYE, WDCG, WDKF, WFLZ, WHYY, WHOT, WHTZ, WJQZ, WKCL, WKQJ, WKSC, WKSE, WQEN, WWOL, WYQY, WZAT

**MANEATER** Nelly Furtado (MOSLEY/CEFFEN) KELZ, KLAL, KSPW, KWYE, WDLJ, WERO, WFBC, WFLZ, WHYY, WJPS, WKSE, WKZL, WLAN, WLKT, WQEN, WOKS, WKSS, WZYP

**HOW TO SAVE A LIFE** The Fray (EPIC) CKEY, KOWB, KWYE, WERO, WHYY, WKCF, WHOT, WKCL, WYUQ, WKXK, WKXK, WZAT

**SHOW STOPPER** Danity Kane (BAD BOY/ATLANTIC) KHTT, KIS, KRQZ, KWYE, WAEZ, WDKF, WFBC, WKXK, WKSS, WNTQ, WYVR, WWWQ

**WHERE'D YOU GO?** Ashly Parker Angel (BLACKGROUND/UNIVERSAL MOTOWN) KSMB, Sirius Hits 1, WABE, WDCG, WYUQ, WFLY, WHYY, WSTW, WYQY

**RING THE ALARM** Beyonce (COLUMBIA) KHTT, KSLZ, Sirius Hits 1, WYUQ, WDCG, WKGS, WKZL, WRVW, WSHX

**TU AMOR** RBD (EM TELEVISION/VIRGIN) KIKS, KHTS, KIS, KUPN, Sirius Hits 1, WEZL, WHTZ, WHYY, WKXK

**MY LOVE** Justin Timberlake Feat. T.I. (JIVE/ZOMBA) WABE, WERO, WFLY, WDCG, WKSS, WKCL, WNTQ, WKXK

**SUDDENLY I SEE** Ki Tunes!!! (RELENTLESS/VIRGIN) KUPN, WABE, WFLY, WKZL, WPRO, WPST, WYUQ, WKXK

**ADDED AT...**  
**WERO**  
New Bern, NC  
PD: Tony Wathous  
Jibbs, Chain Hang Low, 3  
Justin Timberlake Feat. T.I., My Love, 3  
Nelly Furtado, Maneater, 2  
Fray, How To Save A Life, 0  
John Mayer, Waiting On The World, 0  
FOR MORE STATIONS GO TO:  
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## NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
<b>I KNOW YOU SEE IT</b> Yung Joc Feat. Brandy "Ms. B." Hambrick (BLOCK/BAD BOY SOUTH/ATLANTIC)	730/77	<b>ON MY OWN</b> Hedley (UNIVERSAL MOTOWN)	526/28
TOTAL STATIONS: 36		TOTAL STATIONS: 32	
<b>360</b> Josh Mays (EPIC)	639/69	<b>LOVE ME OR HATE ME (F**K YOU!!!!)</b> Lady Sovereign (DEF JAM/AMG)	493/40
TOTAL STATIONS: 37		TOTAL STATIONS: 36	
<b>COME TO ME</b> Diddy Feat. Nicole Scherzinger (BAD BOY/ATLANTIC)	637/29	<b>SAY GOODBYE</b> Chris Brown (JIVE/ZOMBA)	487/75
TOTAL STATIONS: 77		TOTAL STATIONS: 30	
<b>WHEN YOU WERE YOUNG</b> The Killers (ISLAND/JMG)	630/102	<b>WAITING ON THE WORLD TO CHANGE</b> John Mayer (AWARE/COLUMBIA)	479/88
TOTAL STATIONS: 54		TOTAL STATIONS: 26	
<b>RING THE ALARM</b> Beyonce (COLUMBIA)	563/253	<b>EVERYTHING CHANGES</b> Staind (FLIP/ATLANTIC)	425/33
TOTAL STATIONS: 46		TOTAL STATIONS: 24	

## ↑

### MOST INCREASED PLAYS

- +1063
- +866
- +634
- +533
- +514

**MY LOVE** Justin Timberlake Feat. T.I. (Jive/Zomba) KSLZ -57, KSMB -44, WEZL -38, WDCG -33, WKXK -31, WYUQ -31, WKZL -29, WHTZ -28, WYUQ -27, WDCG -25

**LIPS OF AN ANGEL** Hinder (Universal Republic) KHTT -49, KRIF -44, WRVW -41, WLAN -34, WYVR -33, KOWB -26, WHYY -26, WKSS -24, WKXK -22, KOWB -21

**HURT** Christina Aguilera (RC/A/RMG) WSKX -38, KRQZ -29, WAPE -26, WKXS -26, WHYY -24, WYQY -21, WFLY -20, WGTZ -20, WDCG -18, KWYE -15

**FAR AWAY** Nickelback (Roadrunner/AMG) KELZ -43, KZHT -41, WAEV -39, KSPW -38, WPST -38, WKSS -34, WAPE -34, KZCH -32, KWYE -28, WAKS -26

**SHOW STOPPER** Danity Kane (Bad Boy/Atlantic) WYUQ -43, WKSS -21, WKGS -20, XT20 -20, WHTZ -18, KUPN -18, KHTT -17, KIS -17, WYUQ -16, KRQZ -16

FOR WEEK ENDING SEPTEMBER 24, 2006  
LBS/MS: See legend to charts in charts section for rules and symbol explanations.  
#1 CHR/Top 40 and 16 Canada CHR/Top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. CHR/Top 40 indicator chart comprised of 69 reporters. (c) 2006 VNU Business Media, Inc. All rights reserved.

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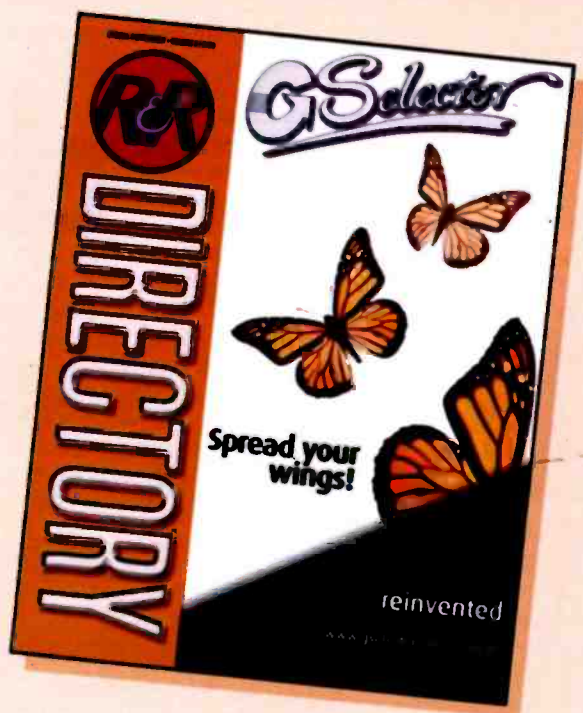
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# R&R

## RHYTHMIC



Urban perspectives on what makes a station rhythmic

## Black Or White?

Darnella Dunham

[DDunham@RadioandRecords.com](mailto:DDunham@RadioandRecords.com)

**t**he first station I worked at was an urban outlet that served every generation of black listener. At the time, hip-hop began receiving more widespread airplay and that made me wonder what defined a station as rhythmic. The response I usually received was, "They're white stations that play black music."

As dance music faded from the format, rhythmic stations over the years became musically diverse—and so have their air-staffs. While it is great to see programmers become more open-minded, it has also made it more difficult to define exactly what rhythmic is today.

Capitol Records VP of promotion Geo Bivins believes there are musical differences between rhythmic and urban. "On the rhythmic side, it's a little different obviously because they have their own brand of more Latin-leaning hip-hop music. In that sense, I think these are real rhythmic stations."

However, artists who fit that description can also be categorized as regional and thus may not be appropriate to play on every rhythmic station. "I think that stations who do play them are rhythmic," Bivins says. "But the ones who just play the same thing that's in the top 40 of the urban lists are really urban stations."

"I've always felt that a station should be judged and formatted by the music that they play," Atlantic senior VP of urban promotion Morace Landy says. "If the majority of the music that they're playing is urban, then that's what they should be. The issue is what percentage can they get away with before they're called something else."

Bivins says, "It's just presentation and the jocks they line up on the air. The

jocks may sound a little bit more rhythmic, but they're really playing the same urban hits that every other urban station is playing."

Urban KVSP/Oklahoma City general sales manager Kevin Perry feels frustrated since he competes for advertising dollars against hip-hop-friendly stations in his market and nearby Tulsa. "Agencies and local buyers buy the rhythmic stations over urban because they feel, with white DJs, it's a more mainstream format even though they play 70%-80% of the same music," he says. "Yet urban stations truly serve our community and we have a tremendous crossover. It's very unfair."

"To me, it's a combination of who you serve and a combination of music that you're going to play," Bivins says. "If you don't play any R&B at all and you have all black presentation, maybe you should be rhythmic. R&B is kind of unique to blacks and urban females."

While Landy has strong feelings about how a station that plays a high volume of urban music should be classified, he does understand that it's not a cut-and-dry issue since urban music is strong on many formats. "Urban is dominating all of these so-called charts," Landy says. "So much, it really should be just one chart. It's amazing still that we have so many charts, when really it's urban music that's getting played."

"Society doesn't mind who they're listening to," Bivins says. "But black culture is so mainstream through radio and hip-hop."

Regardless of what categories stations that play hip-hop and R&B are put into, it is certainly a positive development that listeners and programmers are embracing music because it's good and not avoiding it because the artist is a different race than the target demo of the audience. **R&R**



# URBAN



YouTube fires up Harlem song and dance craze

## 'Chicken Noodle Soup' Boils Over

Hillary Crosley  
HCrosley@RadioandRecords.com

**C**hicken noodle soup is Campbell's pride, but thanks to YouTube, it's now also a Harlem song and dance craze that radio has picked up on. Produced by 19-year-old Troy "DJ Webstar" Ryan and written by his 16-year-old friend Bianca "Young B" Dupree, "Chicken Noodle Soup" began simmering on New York's teen scene in the spring. Now the song's dance, a combination of pumping your arms and wobbling side to side, has become a YouTube phenomenon and garnered DJ Webstar a deal with Universal Records.

"I started out DJ'ing and throwing parties in Harlem," he says. "And I met Young B through my parties. She came home one day just messing around and singing 'Chicken Noodle Soup' and it sounded good. So we recorded it, and somehow it leaked out. So I just started playing it at my parties and the kids made up the dance."

Webstar made the Harlem rounds in May, spinning "Chicken Noodle Soup" at various teen venues. Then one June day, "Chicken Noodle Soup" played while WQHT (Hot 97)/New York DJ Enuuff was recording live from the Rucker basketball court. Seeing the crowd's visceral reaction to the song, he asked Webstar for the record.

One month after Enuuff had been playing the record on his Hot 97 mix show, WHTA/Atlanta and KPRS/Kansas City picked up the track. For the week ending Sept. 24, "Chicken Noodle Soup" received 1,392 spins and roosted at No. 25 on R&R's Urban chart.

"I DJ'd a party for some teenagers in July and, like, 30 kids requested the song," KPRS PD Myron Fears says. After he told OM Andre Carson about how "Chicken Noodle Soup" was the most-requested song at a local high school event, the station put the song into rotation and it shot to No. 1 in requests.

The song's steady rise up the chart is also directly linked to the YouTube dance frenzy that it inspired. "People like songs that have a dance to it," Fears says. "African-Americans are innovators of dance. We are always ahead of the curve in creating dance moves or group dances."

Teens apparently agree. They are filming and posting on YouTube their versions of the Harlem dance—1,903 videos at last count.

"The first week we played the song, the kids came to my party and put the song on YouTube," Webstar says. "And over 40,000 people put it on video-sharing sites, and I guess that's how the song spread."

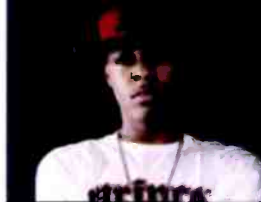
In early August, Universal/Motown president Monte Lipman cut a label deal with the Harlem native. The quickly made "Webstar Presents... Caught in the Web" dropped Sept. 26. Young B has a solo project slated for first-quarter 2007. In addition to an upcoming remix of the single featuring Chris Brown and Ludacris, Campbell's and Pepsi are waving branding deals at the young producer.

But Webstar is just happy people are listening.

"People are scared of teenagers these days and I don't know why," he says. "But the [MTV Video Music Awards] really let me know I was accepted; when people like Hulk Hogan ask me to perform at his daughter's birthday party—I've watched this guy since I was in Pampers."



DJ Webstar



▶ BOW WOW STEPS ON THE RAP CHART AT NO. 26 WITH HIS HIGHEST DEBUT TO DATE. "SHORTIE LIKE MINE"

LAST WEEK	WEEKS ON CHART	TITLE ARTIST	RAP	NIelsen BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PLAYS '07	WEEKS	AUDIENCE MILLIONS	RANK
3	10	MONEY MAKER LUDACRIS FEATURING PHARELL	NO. 1 (1) WK/MOST INCREASED PLAYS	OT/DEF JAM/JOLMC	8100	+1282	79.915	2
1	18	PULL UP ME BACK CHINCY FEATURING TYRESE	SLOT A-LDT/CAPITOL		8021	-361	82.662	1
2	14	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY MS. B. HAMBRIEK	BLOCK/BAD BOY SOUTH/ATLANTIC		7730	-295	61.387	3
5	23	SHOULDER LEAN YOUNG DIDD FEATURING T.I.	GRAND MISTLE/ATLANTIC		5542	-685	53.842	4
4	19	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHA COLE	VP/ATLANTIC		5443	-1058	41.639	5
7	11	CHAIN HANG LOW JIBBS	GEFFEN/WINTERSCOPE		4765	+433	31.472	7
6	24	U AND DAT E-40 FEATURING T-PAIN & KANDI GIRL	SICK WID IT/BME/WARNER BROS.		4115	-748	35.776	6
9	10	COME TO ME DIDDY FEATURING NICOLE SCHERZINGER	BAD BOY/ATLANTIC		3600	+447	29.456	8
11	12	STUNTING LIKE MY DADDY BRODMAN & LL WAYNE	CASH MONEY/UNIVERSAL MOTOWN		3040	+267	23.920	10
8	36	SNAP YO FINGERS LL JON FEATURING E-40 & SEAN PAUL OF THE YOUNGBLOODZ	BME/TVT		2914	-605	24.777	9
12	10	WALK IT OUT URB	INC/COMPTON		2762	+450	22.376	12
10	31	IT'S GONNA GO DOWN YUNG JOC	BLOCK/BAD BOY SOUTH/ATLANTIC		2703	-399	23.486	11
13	8	PUSH IT RICK ROSS	SLIP-N SLIDE/DEF JAM/JOLMC		2586	+318	19.770	13
14	20	CHICKEN NOODLE SOUP WEBSTAR & YOUNG B FEATURING THE VOICE OF HARLEM	UNIVERSAL REPUBLIC		1959	+523	15.944	15
15	8	IT'S OKAY (ONE BLOOD) THE GAME FEATURING JAMOR RED	GEFFEN/WINTERSCOPE		1914	+62	15.490	16
15	13	GHETTO STORY CHAPTER 2 CHAM FEATURING ALECA KEYS	MADHOUSE/ATLANTIC		1888	-60	19.271	14
17	18	MONEY IN THE BANK LL SCRAPPY FEATURING YOUNG BUCK	AIRPOWER BME/REPRISE/WARNER BROS.		1873	+338	14.681	18
18	11	HANDS UP LLOYD BANKS FEATURING SO CENT	G-UNIT/WINTERSCOPE		1842	-208	15.231	17
19	30	SO WHAT FIELD MOB FEATURING CHARA	DTMC/GEFFEN/WINTERSCOPE		1446	-384	14.585	19
20	25	WHY YOU WANNA T.I.	GRAND MISTLE/ATLANTIC		1318	-123	12.665	21
21	13	SUPERMAN BROWN BOY	STREET NOIZE/AME		1284	-15	9.161	23
22	14	PEANUT BUTTER & JELLY CADILLAC OON & J-MONEY	SOUTHERN BOY/35-35/ASYLUM		931	-99	9.640	24
23	4	WE FLY HIGH JIM JONES	DIPLOMATS/ROCK		831	+156	9.766	23
24	7	IN THE GHETTO BUSTA RHYMES FEATURING RICK JAMES	AFTERMATH/WINTERSCOPE		671	-122	6.442	27
25	11	GO TO CHURCH ICE CUBE FEATURING SHOO DOGG & LL JON	LENCH MOB/VIRGIN		666	-66	5.958	28
26	NEW	SHORTIE LIKE MINE BOW WOW FEATURING CHRIS BROWN & JONITA AUSTIN	COLUMBIA/SUM		649	+489	10.255	22
23	16	VANS THE PACK	UP ALL NITE/JIVE/ZOMBA		628	-190	2.823	40
29	6	THE WAY I LIVE BABY BOY DA PRINCE	UNIVERSAL REPUBLIC		593	-11	2.724	-
30	4	WHAT IT IS YOUNG CAPONE	SO SO DEF/VIRGIN		543	-25	2.655	-
31	9	TOP BACK T.I.	GRAND MISTLE/ATLANTIC		531	+32	5.269	29
38	20	BOJANGLES PITBULL	TVT		496	-139	3.202	35
37	18	PEELS SO GOOD REMY MA FEATURING NE-YO	SRC/UNIVERSAL MOTOWN		490	-163	5.176	30
33	2	THIS IS WHY FM HOT MIMS	AMERICAN KING/URBAN BOX OFFICE		428	+21	2.921	38
36	NEW	RUBBERBAND BANKS YOUNG DIDD	GRAND MISTLE/ATLANTIC		427	+88	3.487	32
32	7	I WEAR MY STUNNA GLASSES AT NIGHT FEDERATION	REPRISE/WARNER BROS.		399	-37	3.093	37
34	8	CHUNK UP THE DRUCE LL' KEKE FEATURING PAUL WALL & LUCK	TF		392	-34	6.990	26
33	9	DON'T GET IT TWISTED MR. CAPONE-E FEATURING TWISTA	SAC		377	-58	2.361	-
40	2	ZOOBY LL' BOOSE FEATURING YUNG JOC	TRILL/ASYLUM		375	+29	2.228	-
39	NEW	I KNOW YOU WANT ME YOUNG BUCK FEATURING JAZZE PHAE	G-UNIT/WINTERSCOPE		368	+177	1.922	-
40	38	POP MY TRUNK WNE-O	ASMD/UNIVERSAL REPUBLIC		365	-4	2.857	39

FOR WEEK ENDING SEPTEMBER 24, 2006

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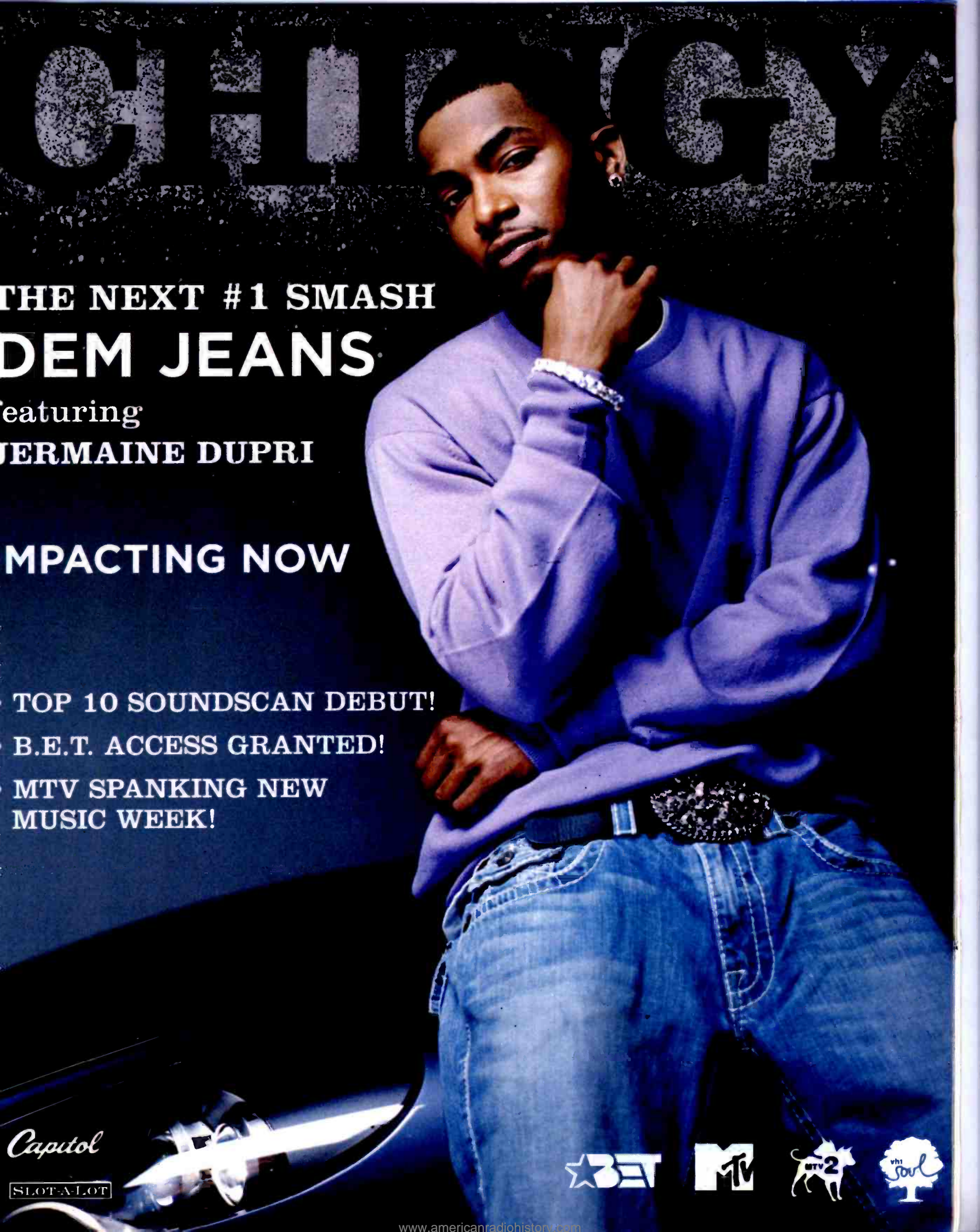
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# URBAN AC

USED TO BE MY GIRL  
**BRIAN MCKNIGHT'S**  
 FIRST TRACK FOR HIS NEW  
 HOME AT WARNER BROS.  
 TAKES MOST INCREASED  
 PLAYS AND MOST ADDED



# R&R

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WEEKS ON CHART	TITLE	ARTIST	NIELSEN BOS CERTIFICATIONS	WEEKS ON CHART	PLAYS TW	WEEKS ON CHART	AUDIENCE MILLIONS	RANK
16	<b>I CALL IT LOVE</b>	LIONEL RICHIE	NO. 1 (3 WKS)	ISLAND/ROJAVE	1532	+86	13.735	1
37	<b>FINO MYSELF IN YOU</b>	BRIAN MCKNIGHT		UNIVERSAL MOTOWN	1413	-50	11.003	5
29	<b>FLY LIKE A BIRD</b>	MARIAH CAREY		ISLAND/ROJAVE	1327	-83	12.078	3
43	<b>CAN'T LET GO</b>	ANTHONY HAMILTON		SO SO DEF/ZOMBA	1296	-51	12.781	2
21	<b>ME TIME</b>	HEATHER HEADLEY		RC/A/RMG	1217	-12	9.951	7
17	<b>SHINE</b>	LUTHER VANDROSS		J/RMG	1080	-6	11.259	4
13	<b>THERE'S HOPE</b>	INDIA ARIE		UNIVERSAL MOTOWN	1057	+75	10.067	6
9	<b>CHANGE ME</b>	RUBEN STUDDARD		J/RMG	937	+36	6.970	12
45	<b>BE WITHOUT YOU</b>	MARY J. BLIGE		GEFFEN/WINTERSCOPE	865	-89	8.091	9
26	<b>YESTERDAY</b>	MARY MARY		MY BLACK/COLUMBIA/SUM	860	+5	7.665	11
9	<b>SEXY LOVE</b>	HE-YO		DEF JAM/ROJAVE	762	+86	9.073	8
25	<b>ENOUGH CRYIN'</b>	MARY J. BLIGE FEATURING BROOKLYN		MATRIMON/GEFFEN/WINTERSCOPE	751	-97	7.692	10
5	<b>GOT YOU HOME</b>	LUTHER VANDROSS		J/RMG	596	+14	4.835	14
14	<b>CALL ON ME</b>	JANET & NELLY		VIRGIN	529	+18	3.288	21
37	<b>JUST CAME HERE TO CHILL</b>	THE ISLEY BROTHERS FEATURING RONALD ISLEY		DEF SOUL CLASSICS/DEF JAM/ROJAVE	505	-52	4.183	16
13	<b>UNTIL THE END OF TIME</b>	FREDDIE JACKSON		ORPHEUS	495	+17	3.397	20
6	<b>YOUR PORTRAIT</b>	URBAN MYSTIC		SOBE/WARNER BROS.	458	+73	3.121	22
10	<b>SISTA BING BONES</b>	ANTHONY HAMILTON		SO SO DEF/ZOMBA	438	-32	3.765	17
8	<b>TAKE ME AS I AM</b>	MARY J. BLIGE	AIRPOWER	MATRIMON/GEFFEN/WINTERSCOPE	416	+88	4.577	15
9	<b>DAY DREAMING</b>	NATALIE COLE		VERVE	343	+19	2.251	24
20	<b>THE FACT IS (I NEED YOU)</b>	JILL SCOTT		EPIC/WOODEN BEACH	330	-60	2.340	23
14	<b>DEJA VU</b>	BEYONCE FEATURING JAY-Z		COLUMBIA/SUM	276	-19	6.187	13
15	<b>U DO IT FOR ME</b>	ALGEBRA		KEDAR	275	-4	1.546	28
11	<b>IMAGINE ME</b>	KURK FRANKLIN		FD YO SOUL/GOSPO CENTRIC/ZOMBA	272	-15	3.583	19
3	<b>USED TO BE MY GIRL</b>	BRIAN MCKNIGHT	MOST INCREASED PLAYS/MOST ADDED	WARNER BROS.	232	+137	3.610	18
8	<b>CHANGE YOUR MIND</b>	EARTH, WIND & FIRE		KALIMBA	228	+32	1.005	36
5	<b>SOMETHING I WANNA GIVE YOU</b>	SUNSHINE ANDERSON		MUSK WORLD	216	-1	0.972	37
8	<b>LIKE A STAR</b>	CORINNE BAILEY RAE		CAPITOL	209	-21	1.665	25
14	<b>SATISFIED</b>	PRINCE		UNIVERSAL REPUBLIC	193	+2	1.997	27
4	<b>SHINE</b>	BOBEY JAMES		CONCORD	187	+11	1.077	35
7	<b>S.E.X.</b>	L'VITE JENNINGS		COLUMBIA/SUM	184	-53	1.649	26
NEW	<b>CAN'T GET ENOUGH</b>	TAMBA		INACE	152	+84	1.169	33
2	<b>OOH NA NA</b>	DONELL JONES		LAFACE/ZOMBA	136	+49	0.630	-
RE-ENTRY	<b>CAN I TAKE YOU HOME</b>	JAMIE FOXX		J/RMG	129	+104	1.528	29
4	<b>CONVERSATION (CAN I TALK 2 U)</b>	K-CI		HEAD START	105	-11	0.399	-
NEW	<b>ANOTHER YOU</b>	CARL THOMAS		UMBRELLA	103	+39	1.104	34
10	<b>FUTURE ANNIVERSARY</b>	SAMSON		KEDAR/ROJAVE	102	-45	0.218	-
4	<b>BRING IT HOME</b>	SILENA MARRELL		UNIVERSAL MOTOWN	96	-11	0.827	38
10	<b>SOMETHING ABOUT U</b>	THE TONY REX PROJECT		LM/ROJAVE	92	-12	0.369	-
4	<b>SHE DON'T</b>	LETOYA		CAPITOL	81	-28	0.710	-

## MOST ADDED

TITLE	ARTIST / LABEL	NEW STATIONS
<b>USED TO BE MY GIRL</b>	Brian McKnight (Warner Bros.)	27
<b>PLEASE DON'T GO</b>	Tamba (InAce)	9
<b>TAKE ME AS I AM</b>	Mary J. Blige (Matrmon/Geffen/Winterscope)	8
<b>GOT YOU HOME</b>	Luther Vandross (J/RMG)	7
<b>CAN'T GET ENOUGH</b>	Tamba (InAce)	5
<b>I GET JOY</b>	Coko (Light)	5
<b>UNTIL THE END OF TIME</b>	Freddie Jackson (Orpheus)	3
<b>OOH NA NA</b>	Donell Jones (LaFace/Zomba)	3
<b>SAVE ROOM</b>	John Legend (G.O.D./Columbia/SUM)	2
<b>BRING IT HOME</b>	Silena Marrell (Universal Motown)	2

## NEW AND ACTIVE

TITLE	ARTIST / LABEL	PLAYS /GAIN	TITLE	ARTIST / LABEL	PLAYS /GAIN
<b>BOOM, BOOM, BOOM</b>	Wills Clayton (Malaco)	68/16	<b>SHO' NUFF</b>	Bar-Kays (Right Now)	44/1
<b>OH! DARLIN'</b>	Klarissa (Black Rain)	68/7	<b>SAVE ROOM</b>	John Legend (G.O.D./Columbia/SUM)	37/24
<b>ONE LOVE</b>	Midwest City (Universal Motown)	63/21	<b>SCAT CAT! HERE KITTY, KITTY!</b>	Billy "Soul" Bonds (Waldoxy/Malaco)	32/2
<b>VICTORY</b>	Typo Tribone & C.A. (Integrity Gospel/Columbia/SUM)	52/3	<b>TUESDAY</b>	Lanny Williams (Lentorm)	27/17
<b>SAV GOODBYE</b>	Chris Brown (Jive/Zomba)	44/32	<b>ASK YOURSELF</b>	Rahmon DeVon (Jive/Zomba)	20/20

## MOST INCREASED PLAYS

- +137 **USED TO BE MY GIRL**  
 Brian McKnight (Warner Bros.)  
 WTLZ +13, WELT +8, WJAZ +8, WHLR +10, WPHR +10, WSPR +7, WJLS +6, KOKY +5, WJBN +5, WVAZ +5
- +114 **GOT YOU HOME**  
 Luther Vandross (J/RMG)  
 WSPR +13, SPIS +9, WJZZ +8, WQMG +7, WBAV +7, WJBN +7, WTLZ +5, WJQT +5, WJLS +5, WJLT +5
- +104 **CAN I TAKE YOU HOME**  
 Jamie Foxx (J/RMG)  
 WJZZ +18, WJPR +13, KJRH +2, KJMS +2, KJBT +2, KJLK +2, KJLJ +2, KJRL +2, KJSC +2, KJVA +2
- +88 **TAKE ME AS I AM**  
 Mary J. Blige (Matrmon/Geffen/Winterscope)  
 WBAV +8, KOKY +8, WJQT +8, WJBN +8, KJLK +5, WJDM +5, WJST +7, WJMK +7, SPIS +6, WJSP +6
- +86 **I CALL IT LOVE**  
 Lionel Richie (Island/ROJAVE)  
 WJLT +34, WJVA +17, WJLC +12, WHLR +8, KJLJ +10, WJLS +8, KJRH +6, WJAZ +5, WJAZ +5, WJMK +5

FOR WEEK ENDING SEPTEMBER 24, 2006  
 Legend: See legend to charts in charts section for rules and symbol explanations.  
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ADDED AT...  
**WDMK**  
 Detroit, MI  
 PD: Skip Oillard  
 MD: Lady BG  
 Mary J. Blige, Take Me As I Am, 7

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# CHRISTIAN



Meeting listener expectations with your station Web site

## Beyond The Online Brochure

Kevin Peterson

KPeterson@RadioandRecords.com

Christian radio strives to expand its relationship with listeners through other media platforms. One of the first places to start is by taking a long, hard look at your station Web site. Is it reaching its full interactive potential, or merely a static page filled with jock pictures and a playlist?

Unfortunately, "Christian radio station Web sites, with rare exception, are not completely past the brochure stage," Salem Web Network VP Rick Killingsworth says. "If you're going to ask people to come back more than once a month, something better be there for them, and it better be changing frequently. And it really needs to be about their needs, not just about what's going on at the radio station."

Realizing the essential role it will play in radio's future, Emmis Communications opened a separate new-media division. Known as Emmis Interactive, the unit is headed by VP Rey Mena.

"The first thing I like to remind stations is the fact that their Web site is not some ancillary offshoot of their brand... it *is* their brand," Mena says. "A listener who goes online to a station's Web site will be left with an impression of that station—good or bad. Therefore, it is extremely important that you take the same care managing and building your Web site as you do with your on-air product."

Mena says stations typically make one of two mistakes on the Net. "Either they treat it like a brochure and forget about it, or they try to be too ambitious, only to find themselves in a position where they can't consistently maintain what they have created. So whatever you do, be consistent."

On Mena's list of "must haves" for any station site are information on the station, its events and promotions, photo galleries, jock pages, show pages and the like.

"At minimum it is all about meeting expectations," he says. "The key thing here is for a listener to find on your Web site those same content elements they find on-air. If you have great programming that your listeners would also like to access at their convenience, make it available in the form of podcasts."



Killingsworth



JARS OF CLAY

CHRISTIAN AC INDICATOR			PLAYS	
RANK	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	W+
1	MADE TO WORSHIP CHRIS TOMLIN	SIX STEPS/SPARROW/EMMIS CMG	1139	+93
20	MOUNTAIN OF GOD THIRD DAY	ESSENTIAL/PLG	1083	+30
14	ALL OVER THE WORLD TREES	INPOP	1070	+68
12	SINCE SALVADOR	WORD CLUB	960	+125
17	HISTORY MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMMIS CMG	761	+21
12	OUR GOD REIGNS BRANDON HEATH	RELINQU/PLG	760	+30
9	THE FACE OF LOVE SANCTUS REAL	SPARROW/EMMIS CMG	710	+49
10	BROKEN & BEAUTIFUL MARK SCHULTZ	WORD CLUB	692	+72
13	YOU NEVER LET GO MATT REDMAN	SIX STEPS/SPARROW/EMMIS CMG	658	+33
8	LIFT IT UP BE DADDY WEAVER	FERVENT/WORD CLUB	654	+73
25	WELCOME HOME BRIAN LITTELL	RELINQU/PLG	560	-56
17	THE REAL ME NATALE GRANT	CLUB	558	-42
33	PLEASE YOU IN THIS STORM CASTING CROWNS	BEACH STREET/RELINQU/PLG	531	-70
4	WHENEVER WE GO NEWSBOYS	INPOP	514	+68
3	ENOUGH BAWLOWGAL	FERVENT/WORD CLUB	464	+108
3	COME TO THE CROSS MICHAEL W. SMITH	RELINQU/PLG	449	+87
2	WHAT IT MEANS JEREMY CAMP	REC/TOOTH & NAIL	414	+57
5	YOUR NAME PHILLIPS, CRAIG & DEAN	INO	382	+42
20	STRONG TOWER KUTLESS	REC/TOOTH & NAIL	378	-15
17	SWEETLY BROKEN JEREMY RIDDLE	VINEYARD	371	-90
3	I WILL LIFT MY EYES BEBO NORMAN	ESSENTIAL/PLG	365	+40
12	THE WELCOME SONG POCKET FULL OF ROCKS	MYRROR/WORD CLUB	343	+16
7	BACK TO YOU FIGHTING INSTINCT	GOTEE	342	+22
4	YOU ALONE ECHOING ANGELS	INO	339	+92
NEW	DEAD MAN (CARRY ME) JARS OF CLAY	ESSENTIAL/PLG	294	+12
2	HOLD FAST MERCYME	INO	290	+77
18	I BELONG TO YOU BUILDING 429	WORD CLUB	275	-27
2	STAND IN THE RAIN SUPERCHICK	INPOP	245	+53
NEW	NOTHING BUT THE BLOOD THE SHIFT	ROCKETTOWN	242	+15
NEW	BELIEVER OF YOUR LOVE PAUL BALOCH	INTEGRITY	221	+73

FOR WEEK ENDING SEPTEMBER 24, 2006

**'It really needs to be about your Web site visitors' needs, not just about what's going on at the radio station.'** —Rick Killingsworth

**'Take the same care managing and building your Web site as you do with your on-air product.'**

—Rey Mena

Unlike radio, new media has no time constraints. In today's on-demand media world, radio should offer "this same flexibility with your programming when it makes sense," Mena adds. "The more time they spend with your brand, the better the recall they will have if they get an Arbitron diary."

According to Killingsworth, stations must choose between two distinct paths when formulating digital strategy.

"One is that it is an extension of the radio station itself—a support vehicle, a complement and a place where you find out more about what's going on at the station and things that are mentioned on the air. The other school of thought is it can be a local community portal that reaches an audience that's larger than the radio station itself."

Based on the results of a recent survey of visitors to Salem radio station Web sites, Killingsworth says the No. 1 reason listeners come to the site is to listen online. "It's kind of staggering to me, if you walk around most office buildings, how few radios are sitting on people's desks these days," he says. "What I tell our radio stations is that if you're not on the computer, you're not on the dial at work."

Next week: Mena and Killingsworth take you beyond Web site basics.

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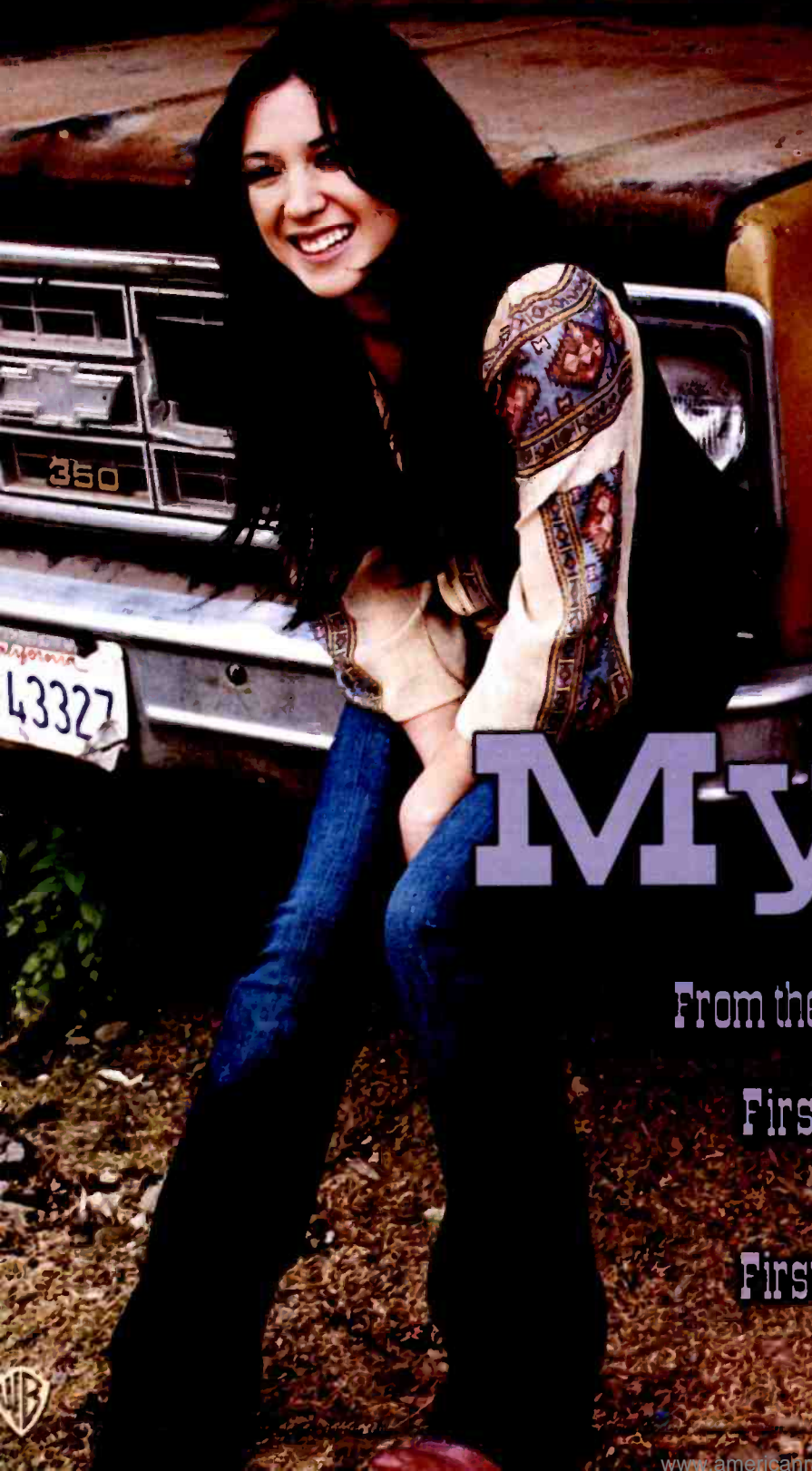
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# AC/HOT AC



Recurrents rule, currents next, followed by '90s and '80s

## AC's Ideal Playlist

Chuck Taylor

CTaylor@RadioandRecords.com

**t**he more things change, the more they stay the same—a fitting mantra for AC radio for sure. Not surprisingly, the adult-driven format primarily relies on recurrent and gold titles to drive the day's music.

R&R informally surveyed programmers to find out just what mix makes the perfect playlist. The results? All remain confident in a variety of hits from the past three decades, meshed with enough currents to maintain the at-work appeal that's a hallmark of the dial destination.

Adding a little science to the equation reveals mirror results. Hot AC/AC chart manager Gary Trust surveyed the top 100 titles currently played at R&R's chart-contributing AC stations—20% are currents, with the remaining 80% comprising recurrents from this decade and gold from previous decades.

"AC has always been the thief on the dial, stealing hits from other formats," says Chad Perry, OM/PD for WWLW/Morgantown, W.Va. "Let's swipe a little country, some classic rock, a few Christian titles, some rhythmic oldies, classic hits, and add a little disco. '80s, Motown and top 40. No matter what musical direction the future takes, we'll steal the best and call it our own."

Scott Miller-Fiske, PD of WDOK/Cleveland, agrees that "the perfect playlist is still 70%-80% gold. It's the nature of the format. Comfort and familiarity fit the texture of the format, regardless of whether they come from pop, hot AC, country and the like. [Recurrents] give AC just enough of a contemporary feel that keeps us relevant."

Joe Hann, MD for WRCH/Hartford, says, "Music tests with women always tell us which way to go. The balance is pretty even between AC, hot AC, country, '70s disco, '60s Motown, '80s and currents."

A look at Nielsen BDS airplay data shows that recurrents from this decade account for the greatest percentage of titles currently on AC stations nationwide at 39%. The most popular come from Rob Thomas, Anna Nalick, Kelly Clarkson, Michael Bublé and Los Lonely Boys, all ranking in the top 20. Further down, enduring acts include Dido, Santana and Michael McDonald.

Current hits come next at 20%, a la Natasha Bedingfield, Daniel Powter, Nick Lachey and James Blunt; followed by '90s hits (18%) from the likes of Bonnie Raitt, Shania Twain, Sarah McLachlan and Savage Garden. The '80s are third (14%), thanks to seemingly burn-free hits from the Police, Journey, John Waite and ah, yes, my favorite, Naked Eyes.

The '70s command much less attention from AC (8%), with Eric Clapton, America and England Dan & John Ford Coley titles falling far below the top 50 nationally. And finally, the '60s (1%) have all but vanished from AC, with only Van Morrison clearing the 100 most-played titles.

Despite AC's focus on the past, it doesn't mean the format isn't evolving, albeit with baby steps. Don Kelley, VP/director of programming for WMJX (Magic 106.7)/Boston, says, "We've seen currents test—like Hoobastank and Lifehouse—that we wouldn't have touched five years ago. We're also seeing strong tests on a lot of '80s gold that was never played on AC in that decade. Modern English, Soft Cell, Simple Minds, Tom Petty. I call it 'Romi and Michelle's High School Reunion' music."

R-R

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▶ ROD STEWART'S

LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
7	7	HAVE YOU EVER SEEN THE RAIN ROD STEWART	J/SONY BMG	386 +60
3	14	ALL I CAN DO CHANTAL KREVAZUK	COLUMBIA/SONY BMG	372 +12
1	26	UNWRITTEN NATASHA BEDINGFIELD	EPIC/SONY BMG	358 -23
5	11	I CALL IT LOVE LONEL BOYS	ISLAND/UNIVERSAL	348 +6
2	24	ALL ABOUT ME MATT DUSK	DECCA/UNIVERSAL	342 -22
8	15	CRAZY CHARLIS BARKLEY	DOWNTOWN/ATLANTIC/WARNER	337 +16
4	35	SAVE THE LAST DANCE FOR ME MICHAEL BUBLÉ	W/REPRISE/WARNER	317 -34
6	19	WHAT'S LEFT OF ME NICK LAHEY	JIVE/SONY BMG	316 -13
9	15	BLACK HORSE & THE CHERRY TREE KT TUNSTALL	RELENTLESS/VIRGIN/EMI	293 -1
20	9	EASY BARENAKED LADIES	DESPERATION/WETTERBY/WARNER	270 +64
13	22	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE	INDOCOLUMBIA/SONY BMG	269 +7
10	34	EVER THE SAME ROB THOMAS	MELISSA/ATLANTIC/WARNER	269 -8
12	16	ONESONG JACQUELINE	SONY BMG	264 -2
14	7	PULL ME THROUGH JIM CLODDY	WARNER	240 +45
11	36	A NIGHT LIKE THIS TOM SWICK	WARNER	237 -38
16	16	DO YOU DANCE AMY SKY	EMI	235 +5
17	5	THE BRIDGE ELTON JOHN	ROCKET/INTERSCOPE/UNIVERSAL	221 +50
14	37	INTO THE MYSTIC COLIN JAMES	MAPLE/MUSIC	219 -29
18	59	YOU'RE BEAUTIFUL JAMES BLUNT	CUSTOM/ATLANTIC/WARNER	213 -1
17	70	BAD DAY DANIEL POWTER	WARNER BROS./WARNER	210 -11
19	15	THE RIDDLE FIVE FOR FIGHTING	AWARE/COLUMBIA/SONY BMG	204 -6
22	20	WHO SAYS YOU CAN'T GO HOME BON JOVI	ISLAND/UNIVERSAL	180 0
24	15	PUT YOUR RECORDS ON CORINNE BAILEY RAE	CAPITOL/EMI	160 -9
23	19	I THINK OF YOU GREGORY CHARLES	NRW	127 -13
25	3	LAKE OF FIRE SHAYE	EMI	119 +41
26	15	NOT READY TO MAKE NICHE OXIE CHICKS	OPEN WIDE/COLUMBIA/SONY BMG	116 +16
27	17	GOOD THING KAYLE	KNOTTY	114 +10
28	8	WAITING ON THE WORLD TO CHANGE JOHN MAYER	AWARE/COLUMBIA/SONY BMG	113 +13
29	8	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN	W/REPRISE/WARNER	93 +70
30	3	FAR AWAY NICKELBACK	EMI	93 +14

LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS TW +/-
1	12	WAITING ON THE WORLD TO CHANGE JOHN MAYER	AWARE/COLUMBIA/SONY BMG	673 +25
2	18	FAR AWAY NICKELBACK	EMI	662 +23
8	9	WHEN YOU WERE YOUNG THE KILLERS	ISLAND/UNIVERSAL	547 +80
3	16	ALL I CAN DO CHANTAL KREVAZUK	COLUMBIA/SONY BMG	546 +4
4	16	AIN'T NO OTHER MAN CHRISTINA AGUILERA	REA/SONY BMG	496 +43
6	7	NOWHERE WITH YOU JOEL PLASKETT	MAPLE/MUSIC	495 +19
6	15	THE RIDDLE FIVE FOR FIGHTING	AWARE/COLUMBIA/SONY BMG	493 +11
11	10	SEXYBACK JUSTIN TIMBERLAKE	JIVE/SONY BMG	456 +22
9	18	WHO KNEW PINK	LAFACE/SONY BMG	433 -16
5	19	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND	MOSLEY/ZEPHYR/UNIVERSAL	432 -60
11	12	HATE ME BLUE OCEANOGRAPHY	UNIVERSAL MOTOWN/UNIVERSAL	425 +26
12	17	CHASING CARS SHOW PATROL	POLYDOR/AMM/INTERSCOPE/UNIVERSAL	401 +54
20	10	EASY BARENAKED LADIES	DESPERATION/WETTERBY/WARNER	377 +47
15	14	PUT YOUR RECORDS ON CORINNE BAILEY RAE	CAPITOL/EMI	374 -3
30	23	CRAZY CHARLIS BARKLEY	DOWNTOWN/ATLANTIC/WARNER	372 -70
13	12	EVERYTHING IS ALRIGHT TOM SWICK	WARNER	371 -22
14	22	DANI CALIFORNIA RED HOT CHILI PEPPERS	WARNER BROS./WARNER	362 -31
22	5	CALL ME WHEN YOU'RE SOBER EVANESCENCE	WIND-UP	354 +62
18	19	DEVIL'S PARTY INXS	BURNETT/EPIC/SONY BMG	339 -31
15	17	SUDDENLY I SEE KT TUNSTALL	RELENTLESS/VIRGIN/EMI	328 -10
21	3	SUNDAY MORNING K-OS	EMI	317 +102
21	24	OUT OF MY HEAD MOBILE	INTERSCOPE/UNIVERSAL	317 +4
19	22	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN	EPIC/SONY BMG	310 -21
23	30	OVER MY HEAD (CABLE CAR) THE FRAY	EPIC/SONY BMG	286 +30
25	15	I LIKE THE WAY BODYROCKERS	UNIVERSAL REPUBLIC/UNIVERSAL	252 0
27	14	MOVE ALONG THE ALL-AMERICAN JECKS	DOGGHOUSE/INTERSCOPE/UNIVERSAL	251 +7
24	21	NOT READY TO MAKE NICHE OXIE CHICKS	OPEN WIDE/COLUMBIA/SONY BMG	235 -26
30	5	HANGING ON CHEYENNE KIMBALL	DAYLIGHT/EPIC/SONY BMG	226 +9
28	24	STAY WITH YOU GOD GOD DOLLS	WARNER BROS./WARNER	218 -4
23	24	SINCE YOU'VE BEEN GONE THEORY OF A DEADMAN	604/UNIVERSAL	216 -57

FOR WEEK ENDING SEPTEMBER 24, 2006

SEPTEMBER 29, 2006



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HOT AC

THE FRAY



Main chart table with columns: Rank, Title, Artist, Nielsen BDS Certifications, Hit Predictor Status, Plays, Audience, Millions, Rank. Includes songs like 'Far Away' by Nickelback, 'Waiting on the World to Change' by John Mayer, 'Crazy' by Charles Barkley.



'MOST ADDED' chart listing new titles and artists such as 'Streetcorner Symphony' by Rob Thomas, 'Lips of an Angel' by Hinder, 'Here It Goes Again' by OK Go.

'NEW AND ACTIVE' chart listing new titles and artists such as 'I Can't Hate You Anymore' by Nick Lachey, 'Learning the Hard Way' by Gin Blossoms, 'Tell Me Baby' by Red Hot Chili Peppers.

'MOST INCREASED PLAYS' graphic with a large upward arrow and list of top songs: '+246 HOW TO SAVE A LIFE The Fray (Epic)', '+236 FAR AWAY Nickelback (Roadrunner/DJAG)', '+214 LIPS OF AN ANGEL Hinder (Universal Republic)', '+203 CHASING CARS Snow Patrol (Polygram/A&M/Winterscope)', '+177 SUDDENLY I SEE KT Tunstall (Relentless/Virgin)'.

WRQX MIX 102.3 FM logo and address information: Washington, D.C. OMPPD: Karay King MD: Carol Parker O.A.B., Heard The World, 13 Jewel, Good Day, 12 Rob Thomas, Streetcorner Symphony, 2

FOR WEEK ENDING SEPTEMBER 24, 2006. 74 hot AC stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved.

HOT AC PANEL - 74 STATIONS

Grid of 74 station call letters and locations across various cities like Akron, Ohio; Albany, N.Y.; Albuquerque, N.M.; Atlanta, N.J.; Austin, Texas; Bakersfield, Calif.; Baltimore; Boston; Buffalo, N.Y.; Charlotte, N.C.; Chicago; Cincinnati; Cleveland; Colorado Springs, Colo.; Columbus, Ohio; Corpus Christi, Texas; Dallas; Dayton, Ohio; Denver; Des Moines, Iowa; Detroit; El Paso, Texas; Ft. Myers, Fla.; Fresno, Calif.; Green Bay, Wis.; Harrisburg, Pa.; Hartford, Conn.; Houston; Indianapolis; Las Vegas; Lexington, Ky.; Little Rock, Ark.; Los Angeles; Louisville, Ky.; Memphis; Milwaukee; Minneapolis; Monmouth/Ocean, N.J.; Nassau-Suffolk, N.Y.; New York; Norfolk, Va.; Oklahoma City; Omaha, Neb.; Orlando, Fla.; Oxnard, Calif.; Phoenix; Pittsburgh; Portland, Maine; Portland, Ore.; Sacramento, Calif.; St. Louis; Salt Lake City; San Diego; San Francisco; San Jose, Calif.; Santa Barbara, Calif.; Seattle; Spokane, Wash.; Toledo, Ohio; Topeka, Kan.; Tucson, Ariz.; Washington, D.C.; West Palm Beach, Fla.; Wichita, Kan.; Worcester, Mass.; THE PULSE FLIGHT 26.

# SMOOTH JAZZ



Do they remove the best parts of the song? Or help listeners better connect with the music?

## Radio Edits And Remixes

Carol Archer

CArcher@RadioandRecords.com

edited versions of popular art forms are ubiquitous because they make products accessible across a variety of media platforms. In smooth jazz, radio edits have been the norm for a decade, since mainstream success increased spotloads and shortened music sets.

Conventional wisdom holds that airing radio edits conveys the sense of playing more music, while making smooth jazz more palatable to casual listeners. One programmer says labels do a good job of editing "those 70-plus-second improvisations that turn off P2 and P3 listeners." But KJZY/Santa Rosa, Calif., APD/MD Rob Singleton and afternoon jock Michael J. disagree. To their ears, edits "leave out the best parts of songs," so the station creates its own.

Michael J., an air talent of 25 years and a club-scene veteran, recently crafted edits of Narada artist Euge Groove's "Chillaxin," along with other currents by Wayman Tisdale, Mindi Abair and Brian Simpson. When saxophonist Groove heard KJZY's edit of his six-minute tune, artistic and commercial issues arose.

In taking the listener directly from the second verse to the guitar solo and the outro jam, the edit eliminates the second chorus (all hook) and the bridge, which Groove calls the song's payoff. However, he pegs the edit "a player's dream." And coming after almost six months of airplay, it put a fresh twist on a familiar song.

"I remember hearing pop songs done that way on L.A. radio a few years back; I'd rush to the store to buy the remixes," Groove says. "It would be cool to take it even a step further and have complete remixes available of songs that have been around for a while. It's easy to get them up on iTunes if fans are moved to buy the remix, and MySpace is another way for fans to buy music straight from a band's site."

### Keeping Familiar Songs Fresh

Verve artist Abair concurs. "Remixing is editing times a thousand. It's a viable way to keep familiar songs fresh and cool," the saxophonist says. "Everyone in pop does it, from Madonna to Jewel to No Doubt, and each song is done by really cutting-edge remixers."

Remixes aren't just for dance clubs anymore. They allow artists and producers to "take a song, change the form or instrumentation and give it a completely different feel," Abair says. "DJ Panic remixed my song 'Lucy's,' which was so cool. She brought me in to beat-box and cut a few more vocals, all of which she used, and the song took on this whole new quality. I'd love to explore that more with jazz. That's what jazz is after all, improvisation, right? We improvise solos, why not form and feel too?"

WQCD (CD101.9)/New York PD Blake Lawrence frequently takes the blade to songs that have already been edited for radio, either cutting them down further or even starting from scratch if he was serviced with the original. "Getting full CDs from labels consistently would allow us to be more nimble in creating edits," he says.

Groove says KJZY's edit cut the song structure of "Chillaxin" by removing the bridge. "The custom edit would have made the song incomplete as a first



		SMOOTH JAZZ INDICATOR			PLAYS	
		TITLE	IMPRINT / PROMOTION LABEL	TW	W+	
LAST WEEK	WEEKS ON CHART	ARTIST				
1	17	WHAT DOES IT TAKE (TO WIN YOUR LOVE) PETER WHITE	LEGACY/COLUMBIA	322	+25	
2	24	CHILLAXIN EUGE GROOVE	NARADA JAZZ/BIG	287	+12	
3	6	THE TOTAL EXPERIENCE BONEY JAMES FEAT. GEORGE DUKE	CONCORD	272	+31	
4	12	MY LOVE'S LEAVING FOURPLAY FEAT. MICHAEL McDONALD	BLUEBIRD/CA VICTOR	257	+12	
5	36	ALWAYS THINKING OF YOU NICK COLOSINE	NARADA JAZZ/BIG	256	+20	
6	24	GET DOWN ON IT WAYMAN TISDALE	RENDEZVOUS	252	+18	
7	12	PRIDE AS THE WIND THE JAZZMASTERS	TRIPPIN RHYTHM	249	+5	
8	23	TRUE BLUE MINDI ABAIR	GRYVERVE	208	+17	
9	17	BEAT STREET DAVID BENOIT	PEAK/CONCORD	207	+25	
10	21	FORWARD MOTION PIECES OF A DREAM	HEADS UP	195	+30	
11	10	DRESSED TO CHILL MARION MEADOWS	HEADS UP	195	+22	
12	20	PUT YOUR RECORDS ON CORINNE BAILEY RAE	CAPITOL	170	+12	
13	18	SATURDAY COOL BRIAN SIMPSON	RENDEZVOUS	168	+28	
14	8	I CALL IT LOVE LIONEL RICHIE	ISLAND/JMG	167	+11	
15	2	MORNING GRACE BENSON & AL JAMBALAI	CONCORD	163	+43	
16	18	MONDAY SPEAKS EVERETTE HARP	SHANACHEE	157	+11	
17	12	UNDER THE SUN MICHAEL FRANKS	KOCH	153	-15	
18	5	IF I AIN'T GOT YOU ERIC DARLIS	NARADA JAZZ/BIG	143	+31	
19	9	SAV IT'S SO RICHARD ELLIOT	ARTZEN	138	+10	
20	3	STREET TALK DAN SIEGEL	NATIVE LANGUAGE	134	+26	
21	10	PILIX THE CAT GREG ADAMS	RIPA	131	+10	
22	19	LOOK WHAT'S HAPPENED SHILTS	ARTZEN	126	+7	
23	15	EASY DOES IT OJASLA	TRIPPIN RHYTHM	125	+17	
24	4	GIRL IN THE RED BIRDS GREGG KARLAKAS	TRIPPIN RHYTHM	119	+23	
25	6	GEORGY PORGY NLS	BAJAYS/R	118	-1	
26	RE-ENTRY	BINGO JINGO THE RIPPINGTONS	PEAK/CONCORD	110	+34	
27	11	MANDELA BAY JONATHAN BUTLER	RENDEZVOUS	110	+16	
28	4	MILKHEE'S ATTRACTION JOYCE COOLING	NARADA JAZZ/BIG	110	+17	
29	10	PASSION DRIVE BOBBY LYLE	HEADS UP	106	+12	
30	NEW	MONTAUK MOON MATT MARSHAK	RIJANCE	97	+22	

FOR WEEK ENDING SEPTEMBER 24, 2006

listen, but since it had so many impressions before it was introduced, it works. Imagine an outtake version of your favorite movie; you really enjoy it because you know it so well first, but if it was your only exposure to the movie, you might not get it.

### Looking From All Angles

"As a player and a writer, I look at my edits from all angles," the saxman says. "Writing has been my biggest challenge and the greatest satisfaction of my solo career, so I probably edit

**"The custom edit would have made the song incomplete as a first listen, but since it had so many impressions before it was introduced, it works."**  
—Euge Groove



more from the perspective of song structure and tend to favor the part of a song that was most difficult, that pushed me the hardest, generally the bridge—the payoff."

Like most smooth jazz artists, Abair is actively involved in editing her singles. It's an art to take a song that was recorded as an epic adventure and pare it down to get the point across in as few notes as possible, she says.

"For radio, it's all about getting a song to speak to people and grab them," Abair says. "It can't go on forever, and you have to leave people wanting more. Sometimes it's as simple as cutting down the outro or shortening the intro. Other times it's more like surgery—you go in, take out a guitar solo or cut down one of my solos, and that always hurts. But in the end, it's about getting the song to speak to people in a concise format. That's an art, and we definitely take our time to make sure we don't take out the wrong things, but highlight the important parts that make it special."

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# ROCK



Food for thought when assembling annual budgets

## Show Me The Money

Mike Boyle

MBoyle@RadioandRecords.com

**t**he saying goes that there are only two things you can count on in life—death and taxes. To some, the process of preparing and presenting an annual budget for a radio station's programming and marketing departments comes in a close third, and it's something many companies will spend time on in the coming weeks as they prepare for 2007.

The one common theme we heard as we asked around about submitting budgets was to go in knowing that it's give and take.

"The most important thing to understand is that it's a balancing act," Clear Channel heritage rock WZZO/Allentown PD Tori Thomas says. "Be ready to defend your position with facts and reasons why you're asking for the amounts you are. Salaries usually come through as cost-of-living increases, and part-time hours

are a huge issue and I'm always defending that, especially because they help us a lot with our street events."

Another tool to have ready is plain and simple common sense.

"Remember in the big corporate world that how your first two quarters go dictates how the second half of the year will go," Cumulus heritage rock WRQK/Canton, Ohio, PD Garrett Hart says. "So if you're positioning your promotions and marketing money in the spring of the year, and you're continuing with ratings success and revenue growth, you can look at the second half of your year as being able to execute some of your promotional and marketing ideas."

Working hand-in-hand with others to make sure all bases are covered is essential to making a case for funds.

Emmis heritage rock WLUP (the Loop)/Chicago PD Tim Dukes says, "Tommy King, our director of marketing and promotions, puts together a budget for all the marketing projects, whether it's television, outdoor, direct mail, etc., and together we mold it into the overall budget plan."

Greater Media active rock WRAT (the Rat)/Moumouth-Ocean PD Carl Craft also works with his marketing director to ensure there is money in the budget for promotions, but

### A Suit's Viewpoint

You've heard from programmers on the budget process. What does a suit have to say about the process? Here's Saga Communications executive VP Steve Goldstein's take on the annual ritual, including an idea to steal.

"Program directors in our company have been drawn into the entire budget process. They are more aware than ever of the overall goals of the station, the cluster and the company. We have so many constituencies to factor, including listeners, advertisers and shareholders.

"In a tough market, it seems there is never enough money to go around. We end up prioritizing based upon several factors including the competitive environment, recent ratings history, sales needs, etc.

"Frequently, however, it forces us to become more creative. Our Des Moines rock station, KAZR [Lazer 103.3] had listeners create TV commercials for (a) \$10,000 [prize], and we ran the winner on the season finale of Fox TV's show '24.' We received a lot of chatter and created an event." —MB



RED HOT CHILI PEPPERS

RADIO CHART		CANADA ROCK		
WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	PLAYS +/-
12	TELL ME BABY RED HOT CHILI PEPPERS	WARNER BROS./WARNER	523	-12
11	WHEN YOU WERE YOUNG THE KILLERS	ISLAND/UNIVERSAL	502	+2
16	THROUGH GLASS STONE SOUR	ROADRUMPER/UNIVERSAL	501	-19
4	IN VIEW THE TRACKCALLY HIP	UNIVERSAL	495	+22
11	ORIGINAL FINE AUDIOSLAVE	INTERSCOPE/EPIC/SONY BMG	490	-104
8	CALL ME WHEN YOU'RE SOBER EVANESCENCE	WIND-UP	406	+2
7	PUT YOUR MONEY WHERE YOUR MOUTH IS JET	ATLANTIC/WARNER	388	-15
14	LIPS OF AN ANGEL HINDER	UNIVERSAL REPUBLIC/UNIVERSAL	383	+5
9	WHO TAUGHT YOU HOW TO LIVE LIKE THAT SLOAN	MURDERCORUS/SONY BMG	321	-1
23	HATE ME BLUE OCTOBER	UNIVERSAL MOTOWN/UNIVERSAL	314	-28
6	PAIN THREE DAYS GRACE	JIVE/SONY BMG	288	+17
14	SAVING GRACE TOM PETTY	AMERICAN/WARNER BROS./WARNER	287	-13
14	ROCKSTAR NICKELBACK	EMI	284	-27
14	RED FLAG BILLY TALENT	ATLANTIC/WARNER	284	-7
20	BRIDGE TO NOWHERE SAM ROBERTS	UNIVERSAL	282	-44
26	ANIMAL I HAVE BECOME THREE DAYS GRACE	JIVE/SONY BMG	256	-9
12	THE DIARY OF JANE BREAKING BENJAMIN	HOLLYWOOD/UNIVERSAL	205	-10
11	LAND OF CONFUSION DISTURBED	REPRISE/WARNER	195	+6
9	DIDN'T MEAN TOM COCHRANE	UNIVERSAL	194	+33
15	I CAN'T SAY THE TRENDS	THE BLINDS/STEAD/EPIC/SONY BMG	180	-42
5	HAUSEA BECK	INTERSCOPE/UNIVERSAL	178	+23
26	STEADY, AS SHE GOES THE RACONTEURS	THIRD MAN/V2	174	-52
2	DEVIL'S GOT A NEW DISGUISE AEROSMITH	COLUMBIA/SONY BMG	169	+105
5	THE KILL (BURY ME) 30 SECONDS TO MARSH	BMG/BORTAL/VIRGIN/WEA	169	+3
10	THE POT TOOL	TOOL DISSECTIONAL/VOLCANO/SONY BMG	163	-17
21	MRS MURDER AF1	TINY EVIL/INTERSCOPE/UNIVERSAL	151	-41
18	SEE RIGHT THROUGH ME MOBILE	INTERSCOPE/UNIVERSAL	139	-8
3	JOKER AND THE THIEF WOLF MOTHER	MODULAR/INTERSCOPE/UNIVERSAL	138	+17
13	NO HEAVEN DJ CHAMPION	SABOTEUR	135	+5
26	DANI CALIFORNIA RED HOT CHILI PEPPERS	WARNER BROS./WARNER	127	-1

FOR WEEK ENDING SEPTEMBER 24, 2006



Craft



**'The motto is, trim the top line to deliver the bottom line.'**  
—Garrett Hart

remains realistic.

"We shoot for the moon and wait to hear back from corporate."

Craft also says he sets aside a big portion of his promotional budget for things that help increase TSL.

Like the others, Hart also works with his marketing/promotions director, but takes another step in the process before submitting.

"I also have a candid conversation with the sales manager as far as what they see in the market for growth for the coming year.

"The motto is," Hart says, "trim the top line to deliver the bottom line."

Things are often needed that don't fall into the programming and marketing budgets, but it's still important to get them into the capital-expenditures portion of a station's budget.

"Vans, mascots and tents need to look good, and we always get the monies to do these things," Craft says. "The key is to be aware of them, alert the right people and make sure the monies are put aside."

Perhaps the best budgeting advice is an observation from Dukes. "Every year, after it's done and approved, there's always this great sense of relief," he says. "We all say, 'OK, we don't have to worry about that for another nine or 10 months.' However, it's smart to think about it all year long, because if you want to do anything new in the upcoming year you've got to plan for it in the current year and make sure you have buy-in from your VP of programming and/or GM and everyone further up the food chain." **R&R**







		NIELSEN BDS CERTIFICATIONS		PLAYS		AUDIENCE	
		IMPRINT / PROMOTION LABEL		TW	±	MILLIONS	RANK
1	11	<b>ROCKSTAR</b> ROCK/BLACK	NO. 1 (2 WKS)	298	-41	1.100	3
	13	<b>SAVING GRACE</b> TOM PETTY	AMERICAN/WARNER BROS.	282	-31	1.721	2
18	2	<b>DEVIL'S GOT A NEW DISGUISE</b> AEROSMITH	MOST INCREASED PLAYS/MOST ADDED	263	+159	1.634	3
	16	<b>THROUGH GLASS</b> STONE SOUL	ROADRUNNER/DIG	236	+13	0.966	7
	23	<b>ANIMAL I HAVE BECOME</b> THREE DAYS GRACE	JIVE/ZOMBA	242	-35	0.922	8
	23	<b>DANI CALIFORNIA</b> RED HOT CHILI PEPPERS	WARNER BROS.	236	-48	1.209	4
	22	<b>LIPS OF AN ANGEL</b> HINDER	UNIVERSAL REPUBLIC	234	-10	0.771	13
	11	<b>ORIGINAL FIRE</b> AUDIOSLAVE	INTERSCOPE/EPIC	228	-35	0.877	9
	11	<b>HEROES</b> SHINEDOWN	ATLANTIC	227	-23	0.848	10
	30	<b>CRAZY BITCH</b> BUICKENRY	ELEVEN SEVEN/LAVA	219	-21	0.872	15
	15	<b>THE DIARY OF JANE</b> BREAKING BENJAMIN	HOLLYWOOD	211	-2	0.995	6
	2	<b>IT'S NOT ENOUGH</b> THE WHO	UNIVERSAL REPUBLIC	199	+106	1.851	1
	12	<b>LAND OF CONFUSION</b> DISTURBED	REPRISE	182	+1	0.843	11
12	14	<b>SHINE DOWN</b> GODSMACK	AIRPOWER	160	+16	0.433	20
	7	<b>CALL ME WHEN YOU'RE SOBER</b> EVANESCENCE	WIND-UP	137	+8	0.528	17
	8	<b>TELL ME BABY</b> RED HOT CHILI PEPPERS	WARNER BROS.	120	-4	0.821	12
	9	<b>NEXT 2 YOU</b> BUICKENRY	ELEVEN SEVEN/LAVA	116	+5	0.407	21
	7	<b>PUT YOUR MONEY WHERE YOUR MOUTH IS</b> JET	ATLANTIC	109	-13	0.503	18
	12	<b>WAIT FOR ME</b> BOB SEGER	HIDEOUT/CAPITOL	90	-28	0.730	14
	6	<b>TO BE LOVED</b> PAPA ROACH	EL TONAL/GEFFEN	82	-1	0.437	19
	8	<b>THE POT</b> TUEL	TUEL BROADCASTING/AVC/COLUMBIA	56	+7	0.153	-
	5	<b>JOKER AND THE THIEF</b> WOLFmother	MIRILLAR/INTERSCOPE	50	+1	0.221	27
	4	<b>WHEN YOU WERE YOUNG</b> THE KILLERS	ISLAND/DIG	41	+6	0.205	29
	14	<b>MISS MURDER</b> AFI	TRINITY EVIL/INTERSCOPE	41	+2	0.561	16
	12	<b>COMING UNDONE</b> KORN	VIRGIN	39	-17	0.048	-
	4	<b>THE REINCARNATION OF BENJAMIN BRICK</b> IRON MAIDEN	SANCTUARY	38	+1	0.090	-
	4	<b>CONCRETE JUNGLE</b> BLACK LABEL SOCIETY	ROADRUNNER/DIG	35	+1	0.060	-
RE-ENTRY		<b>DEVIL'S GOT A HOLDA ME</b> THE COLOUR	RE-THINK/EMR	33	+8	0.046	-
	2	<b>HATER</b> EVERCLEAR	ELEVEN SEVEN	33	+2	0.271	28
NEW		<b>SURRENDER</b> CAMP FREDDY	LION'S GATE/RED INC	32	+18	0.127	-

## MOST ADDED

TITLE ARTIST / LABEL	NEW STATIONS
<b>DEVIL'S GOT A NEW DISGUISE</b> Aerosmith (COLUMBIA) KCAL, KLOS, WAJQ, WOT, WROV, WAFX	6
<b>IT'S NOT ENOUGH</b> The Who (UNIVERSAL REPUBLIC) KLOS, WGR, WTUE, WAFX	4
<b>SHINE DOWN</b> Godsmack (UNIVERSAL REPUBLIC) WBBB, WQMM	2
<b>WRECK THIS HEART</b> Bob Seger (HIDEOUT/CAPITOL) KEZO, WQLC	2
<b>RIDE THE RIVER</b> J.J. Cale & Eric Clapton (Duck/Reprise) KLOS	1
<b>YOU KNOW MY NAME</b> Chris Cornell (INTERSCOPE) WBBB	1
<b>CHASING CARS</b> Snoop Patrol (POLYDOR/VAGAN/INTERSCOPE) WBBB	1
<b>PAIN</b> Three Days Grace (JIVE/ZOMBA) KEZO	1
<b>CONCRETE JUNGLE</b> Black Label Society (ROADRUNNER/DIG) KMOD	1

**ADDED AT...**  
**KCAL**  
San Bernardino, CA  
PD: Steve Hoffman  
MD: Daryl Marcell  
Aerosmith, Devil's Got A New Disguise, 18

FOR MORE STATIONS GO TO:  
[www.RadioandRecords.com](http://www.RadioandRecords.com)

### NEW AND ACTIVE

TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
<b>SEIZE THE DAY</b> Averaged Sevenfold (HOPELESS/WARNER BROS.) TOTAL STATIONS: 4	30/7	<b>GOODBYE</b> Army Of Anyone (THE FIRM) TOTAL STATIONS: 7	25/8
<b>THE KILL (BURY ME)</b> 30 Seconds To Mars (IMMORTAL/VIRGIN) TOTAL STATIONS: 8	28/6	<b>WRECK THIS HEART</b> Bob Seger (HIDEOUT/CAPITOL) TOTAL STATIONS: 5	22/10
<b>WALK</b> Averaged Sevenfold (ROADRUNNER/DIG) TOTAL STATIONS: 1	26/3	<b>POLITICS</b> Korn (VIRGIN) TOTAL STATIONS: 7	22/4

### MOST INCREASED PLAYS

+159	<b>DEVIL'S GOT A NEW DISGUISE</b> Aerosmith (Columbia) WROV +18, WAFX +16, WQLC +15, WZZO +14, KCAL +13, WQMM +10, WQMA +10, WBBB +8, WJAZZ +7
+106	<b>IT'S NOT ENOUGH</b> The Who (Universal Republic) WJAZZ +21, WGR +20, WQMA +13, WAFX +12, WBBB +8, WZZO +8, WLLP +7, WTUE +6, WQLC +4, WLVQ +3
+20	<b>RIDE THE RIVER</b> J.J. Cale & Eric Clapton (Duck/Reprise) WQMM +7, KLOS +5, WAJQ +4, KMOD +1, WQMA +1, WOT +1, WTUE +1
+19	<b>SURRENDER</b> Camp Freddy (Lion's Gate/Red Inc.) WBBB +7, WJAZZ +6, WROV +2, WGR +2, WQMA +1, WAJQ +1
+16	<b>SHINE DOWN</b> Godsmack (Universal Republic) KMOD +7, WJAZZ +3, WQMA +2, WAFX +2, KTLR +1, WAJQ +1, WRR +1, WOT +1

### RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS LW	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PLAYS TW	PLAYS LW
<b>PARANOID</b> BLACK SABBATH (WARNER BROS.)	137	127	<b>BACK IN BLACK</b> AC/DC (ATCO/ATLANTIC)	125	115
<b>SWEET EMOTION</b> AEROSMITH (COLUMBIA)	135	127	<b>ALL ALONG THE WATCHTOWER</b> JIMI HENDRIX (EXPERIENCE MENDOCINO/CALUME)	123	104
<b>SWEET CHILD O' MINE</b> GUNS N' ROSES (Geffen)	130	122	<b>LA GRANGE</b> ZZ TOP (LONDON-SIRE)	123	115
<b>TOM SAWYER</b> RUSH (MERCURY/LAME)	128	118	<b>SWEET HOME ALABAMA</b> LYNYRD SKYNYRD (MCA/LAME)	121	121
<b>SPEAK</b> GODSMACK (UNIVERSAL REPUBLIC)	126	141	<b>HIGHWAY TO HELL</b> AC/DC (ATLANTIC)	113	111

FOR WEEK ENDING SEPTEMBER 24, 2006  
LIBRARY: See legend to charts in charts section for rules and symbol explanations.  
30 heritage rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved.

### HERITAGE ROCK PANEL – 30 STATIONS

Akron, Ohio	WONE	Greensboro, N.C.	WVBZ	Omaha, Neb.	KEZO	San Bernardino, Calif.	KCAL
Albuquerque, N.M.	KZRR	Lexington, Ky.	WKQQ	Philadelphia	WMMR	Shreveport, La.	KTUX
Allentown, Pa.	WZZO	Los Angeles	KLOS	Pittsburgh	WDVE	Syracuse, N.Y.	WAQX
Charleston, W.Va.	WKLC	Manchester, N.H.	WGIR		WRKZ	Toledo, Ohio	WLOT
Chicago	WLUP	Montgomery, Ala.	WAFX	Providence, R.I.	WHJY	Tulsa, Okla.	KMOD
Columbus, Ga.	WVRK	Morristown, N.J.	WDHA	Raleigh, N.C.	WBBB	Youngstown, Ohio	WNCD
Columbus, Ohio	WLVQ	New York	WAXQ	Roanoke, Va.	WROV		
Dayton, Ohio	WTUE	Norfolk, Va.	WXMM	St. Louis	KSHE		

# TRIPLE A



How triple A listeners hear and buy music

## Digital Media Use On The Rise

John Schoenberger

[JSchoenberger@RadioandRecords.com](mailto:JSchoenberger@RadioandRecords.com)

In 2004, SBR Creative Media conducted its first survey of the music-consuming habits of triple A listeners and revealed the results at that year's R&R Triple A Summit. This year, SBR fielded a follow-up study, tracking more than 6,000 triple A listeners to find out how their habits have changed. Once again, questions covered CD buying and music downloading activities, satisfaction with FM radio, interest in satellite radio and other music and media-related topics. The new results were first unveiled at this year's Summit.

The online survey was conducted with the participation of 13 commercial and non-commercial triple A stations. A total of 6,146 respondents, 18 or older from nearly all of the United States, participated. Because the survey was Web-based, the data is not necessarily representative of the general triple A listening audience. However, it does provide valuable insights into the music and media consumption habits of the format's P1 listeners.

Among the study's big takeaways are that new media such as Internet streaming and satellite radio have become more popular and that the ways triple A listeners discover and listen to music are gradually expanding. Yet even as alternate audio services move toward achieving critical mass, older and more traditional media such as FM radio still occupy a significant place in listeners' lives. In fact, terrestrial radio remains the top way respondents listen to music. However, other platforms have grown tremendously (see sidebar).

### Tech-Savvy Listeners Buy More Music

Streaming has grown significantly—55% of the triple A audience are active streamers, having listened online in the past month. In fact, many say they prefer to listen to their favorite local station online because it's more convenient when they are at home or in the office. Listening to local radio via computer also helps alleviate reception problems.

To no one's surprise, the use of digital music players is also on the rise. More adults are embracing the technology, either by ripping their CD libraries into the players or by becoming more savvy at obtaining music via the Internet.

Despite Wall Street and the consumer press' love affair with satellite radio, the survey shows slightly fewer people considering the purchase of a subscription now than two years ago.

The survey found that triple A listeners who are most active in exploring new technologies also purchase more music, as either downloads or CDs, than listeners who are less active in discovering new ways to hear music.

Fifty-six percent of triple A listeners say they buy one or more CDs a month. In addition, triple A listeners still actively seek out new music—a large majority say they discovered a new artist that "they love" in the past year.

### Big-Box Retailers Still Strong

Interestingly, large retail stores such as Target, Best Buy and Wal-Mart are where triple A listeners purchase music most (up 13%), while traditional music stores declined



▶ JONNY LANG'S *DO IT MORE*

With the "Rock On" album, Lang is the latest to benefit from the format's growth.

BY JONNY LANG

LAST WEEK		WEEKS ON CHART		TITLE	ARTIST	TRIPLE A INDICATOR	IMPRINT / PROMOTION LABEL	PLAYS	TW	±
1	13	1	13	WAITING ON THE WORLD TO CHANGE	JOHN MAYER		AWARDE/COLUMBIA	710	-15	
2	11	2	11	GET IT LIKE YOU LIKE IT	BEN HARPER		VRGIN	701	+12	
3	9	3	9	THREE MORE DAYS	RAY LA MONTAGNE		REARWING	667	0	
4	5	4	5	PULL ME UP	SHAWN COLVIN		NONESUCH/REPRISE	608	+41	
5	14	5	14	SAVING GRACE	TOM PETTY		AMERICAN/WARNER BROS.	551	-109	
6	11	6	11	THRILL OF IT	ROBERT RANDOLPH & THE FAMILY BAND		WARNER BROS.	516	+94	
7	10	7	10	SUNDAY BABY	BOB DYLAN		COLUMBIA	496	+66	
8	10	8	10	EASY	BARENAKED LADIES		DESPERATION/NETTWERK	478	-13	
9	8	9	8	LITTLE PERSONALS	INDIGO GIRLS		HOLLYWOOD	460	-17	
10	7	10	7	I KNOW I'M NOT ALONE	MICHAEL FRANTI & SPEARHEAD		BOO BOO WAX/AANTI-EPTAPH	452	-20	
11	18	11	18	SHOUT OUT LOUD	AMIS LEE		BLUE NOTE/BLC	427	+75	
12	18	12	18	IS IT ANY WONDER?	KEANE		INTERSCOPE	423	-27	
13	12	13	12	CHASING CARS	SHOW PATROL		POLYDOR/AM/INTERSCOPE	415	0	
14	20	14	20	PUT YOUR RECORDS ON	CORINNE BAILEY RAE		CAPITOL	366	-44	
15	10	15	10	NOT COOKIN'	G. LOVE		BRUSH FIRE/UNIVERSAL REPUBLIC	353	-10	
16	18	16	18	FOR US	PETE YORN		RED BUC/COLUMBIA	338	+16	
17	26	17	26	ANYTHING'S POSSIBLE	JONNY LANG		ASAP/INTERSCOPE	303	+56	
18	5	18	5	THE ROAD TO GILA BEND	LOS LOBOS		MAMMOTH/HOLLYWOOD	302	+10	
19	20	19	20	I'M ALL RIGHT	MADELENE PEYROUR		ROUNDER	301	+12	
20	23	20	23	MAUREA	BECK		INTERSCOPE	297	+25	
21	17	21	17	LOVE IS MY RELIGION	ZIGGY MARLEY		TUFF GONG	286	-40	
22	24	22	24	BACK TOGETHER	CITIZEN COPE		REARWING	273	+17	
23	21	23	21	CRAZY	CHARLES BARKLEY		DOWNTOWN/LAVA	267	-15	
24	NEW	24	NEW	SEE THE WORLD COMEZ			ATD	261	+65	
25	4	25	4	GOLDEN DAYS	THE DAMNED		ZOE/ROUNDER	261	+7	
26	28	26	28	OTHER SIDE OF THE WORLD	KT TURSTALL		RELENTLESS/VRGIN	259	+14	
27	2	27	2	OUT LOUD	MINDY SMITH		VANGUARD/WELK	252	+22	
28	27	28	27	I WILL FOLLOW YOU INTO THE DARK	DEATH CAB FOR CUTIE		ATLANTIC	250	+3	
29	NEW	29	NEW	LEARN TO FLY	CARBON LEAF		CONSTANT IVY/VANGUARD/WELK	216	+10	
30	15	30	15	LEARNING THE HARD WAY	CAN BLOSSOMS		HYBRID	200	-74	

FOR WEEK ENDING SEPTEMBER 24, 2006



New media have become more popular and the ways triple A listeners discover and listen to music are expanding. Yet traditional media such as FM radio still occupy a significant place in listeners' lives.

23% from two years ago. Purchasing habits at such online retailers as Amazon have remained about the same. However, paid downloads have increased dramatically since the first time the survey was conducted (see sidebar).

Key differences emerge when breaking down adult listeners into specific cells. The younger they are, the more likely they download, stream and use digital music players. The older they are, the more likely they stick to traditional ways of listening and buying.

One conclusion of the survey is that triple A listeners, unlike many of their same-age counterparts who listen to other adult-targeted formats, are active new music lovers. They want to continue to discover new music and new artists.

For more on this survey, go to [sbrcreative.com](http://sbrcreative.com).

### Triple A Music And Media Listening Habits

	2006	Change from 2004
FM radio	96%	-2%
CDs they own	89%	-8%
Burned CDs	57%	+10%
Digital music players	40%	+207%
FM via Internet	37%	+60%
MP3s on computer	30%	+41%
Music via cable/satellite TV	21%	+25%
Internet radio	19%	+34%
Satellite radio	11%	+166%

### How The Triple A Audience Acquires Music

	2006	Change from 2004
Buy full CDs	93%	-4%
Got from friends	56%	-4%
Buy single downloads	33%	+119%
Free file sharing	26%	+5%
Buy full CD downloads	17%	+150%

SOURCE: SBR Creative Media online poll of 6,146 triple A listeners





Despite past struggles, opportunity remains for spoken-word formats

## A Second Wind For News/Talk

Jackie Madrigal  
JMadrigal@RadioandRecords.com

Spanish-language news/talk has struggled to make a true impact in the U.S. Latin market. Among those that tried and failed to make the format stick are U.S.-based Radio Unica and Radiovisa. Even Mexican giant Radio Fórmula couldn't make it work.

Yet broadcasters continue to bet on this format, which in Mexico is extremely successful with stations typically ranking near the top of the ratings. Two companies currently offer news/talk for U.S. Hispanic audiences: Univision Radio, with eight stations within its RadioCadena Univision division, and GLR Network, which is owned by Spanish media giant Grupo Prisa.

GLR owns and operates two stations—WSUA (Caracol)/Miami and XEWR/San Diego—and has 96 network affiliates, covering 70.3% of the U.S. Hispanic market.

So why have U.S. companies fallen short with Spanish-language news/talk? GLR Network VP of programming Alejandro Nieto says those that struck out approached the format wrong. He says that although success lies in targeting the largest demo—the Mexican population—with news from Mexico and Latin America, it must also be tempered with a local touch.

"Even though we are a network, we are convinced that when it comes to radio, the more local it is, the more power it will have with the audience," Nieto says. "That is the essence of radio." And that is why GLR adapts its syndicated programming for the local market. On the other hand, Radio Unica programmed from a Miami base and offered nothing for locals, Nieto adds.

Spanish-language news/talk stations have no shortage of stories or issues to cover. Mexico has been making headlines, thanks to presidential candidate Andrés Manuel López Obrador's refusal to concede he lost the elections. The Mexican coasts have been hit by tropical storms and hurricanes, and there have been confrontations and protests in the state of Oaxaca. In Miami, the big story was Cuban President Fidel Castro's illness and the hope that the country could be freed from his tight grip.

Nieto says news/talk stations have benefited from the current political turmoil in Latin America. "Everything that has to do with political movements or political uncertainty helps news/talk stations. This format feeds from anything that is controversial, because every one of us has an opinion on a subject, and in news/talk you look for people to take sides."

Nieto believes ratings are rising for English- and Spanish-language news/talk stations because "the public wants to hear more conversations on the air and not just music." Miami certainly supports Spanish-language news/talk. In the spring 2006 Arbitron, WAQI/Miami ranked No. 4 in the market with a 5.0 share 12+, while WQBA/Miami posted a 2.5 and WSUA had a 1.8.

KTNQ/Los Angeles morning show "El Mañanero" personality Gerardo Lorenz says Latinos gravitate to news/talk because they are interested in what happens in their home countries. "They worry about how things will improve there and about how their lives can improve here," Lorenz says. "Latinos feel those issues, and because they feel them, they think about them and want to know about them. And because Spanish-language media options are limited, radio has the opportunity to take the lead.

"Whoever does a better job of informing the public will get better ratings, and to achieve that, we as communicators have to be better informed and transmit that information to the public in an accurate way," Lorenz says.

### ROCK/ALTERNATIVE

WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	3	COBRA HUMBERSQUEAL	SOURPROP
2	3	VISCERA EYES THE MARS VOLTA	GOLDSTANDARD/LABS/UNIVERSAL MOTOWN
3	6	LABIOS COMPARTIDOS MANA	WARNER LATINA
4	5	UNA FAMILIA DHRM	UNIVERSAL LATINO
5	12	MARIPOSAS ENAMITOS VERDES	UNIVERSAL LATINO
6	3	EL DEJADO INSPECTOR	UNIVERSAL LATINO
7	RE ENTRY	CRIMEN GUSTAVO CERATI	SONY BMG NORTE
8	NEW	NICOTINA LIBIDO	LBD MUSIC
9	3	A DONDE VAN LOS MUERTOS KINNY	NETTWERK
10	NEW	SHAKE LOS BURBANKS	INFIDEL/VEJ
11	11	AL TIBURO HECTOR BUFRACO	NACIONAL
12	2	TE VOY A MOSTRAR JULIETA VENEGAS	SONY BMG NORTE
13	3	VIA LACTEA ZOE	INDISLAB
14	11	VEN AQUÍ LOS BUNKERS	NACIONAL
15	12	SATANICA LOS CALZONES	DEL AMERICA
16	RE ENTRY	STRAIGHT LINE LOS BURBANKS	INFIDEL
17	2	LA EXCEPCION GUSTAVO CERATI	SONY BMG NORTE
18	4	DIME VEN MOTEL	WARNER LATINA
19	4	KARMA HUNTERS THE POWER TONES	NACIONAL
20	3	CAMINO LOS TRES	NACIONAL

### RECORD POOL

WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	3	Y YO PARA'O JOSE PENA SUAZO Y SU BANDA CORDA	IMP
2	4	CUANDO UN HOMBRE SE ENAMORA TITO ROJAS	IMP
3	5	TENGO UN AMOR TOBY LOVE FEAT. RAKIM & KEN-Y	SONY BMG NORTE
4	3	FLOW NATURAL TITO EL BAMBINO FEAT. BEENIE MAN & JES	EMI TELEvisa
5	8	QUE PRECIO TIENE EL CIELO MARK ANTHONY	SONY BMG NORTE
6	3	SALSEROS UNIDOS LEFTY PEREZ	ESNTION LATINO
7	3	FRUITTORA PLAN B	URBAN BOX OFFICE/CFE/AMACHETE
8	2	NI UNA SOLA PALABRA PALMIRA RUBIO	UNIVERSAL LATINO
9	11	SI NO VAN A MORIR NI MUERTE RALPH ROSENDO	VIVA DISCOS/CUTTING LATINO
10	2	BROSA JOAQUIN TORRES	GBM/UNIVERSAL LATINO
11	6	DALE CANDOLA JR RANKS	UNIVERSAL LATINO
12	3	MARIA NOVELA TRAMISITO	PREMIUM LATIN
13	4	HEY LADIES LISA M.	SONY BMG NORTE
14	3	LA CANTO OSCAR O'LEON	DISCOS 605/SONY BMG NORTE
15	2	NO TE IRAS SEXAPPEAL	J&N
16	3	SALIO EL SOL DON OMAR	VIVAMACHETE
17	RE ENTRY	LOS BUFILOS AVENTURA	PREMIUM LATIN
18	RE ENTRY	LA COLITA DJ REFLEX FEAT. TONY TOUCH	SANDUNGA/CUTTING LATINO
19	NEW	MALDITA SUERTE VICTOR MANUELLE FEAT. SIN BANDERA	SONY BMG NORTE
20	6	A LO OSCURO TONO ROSARIO	UNIVERSAL LATINO

### LATIN RHYTHM PANEL – 12 STATIONS

Chicago	WVIV	Los Angeles	KXOL
Dallas	KFZO	Miami	WMGE
	KZZA	New York	WCAA
Ft. Myers, Fla.	WTLQ	San Francisco	KVVZ
Fresno, Calif.	KLLE	San Juan, P.R.	WODA
Houston	KLOL		WVOZ











# AMERICANA


# CHART LEGEND

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TITLE ARTIST	IMPRINT / PROMOTION LABEL	PLAYS		CUMULATIVE
		TW	W	
<b>MODERN TIMES</b> BOB DYLAN	COLUMBIA	499	32	1350
<b>THE DEVIL YOU KNOW</b> TODD SMIDER	NEW DOOR/LAME	442	-23	3826
<b>SEVEN ANGELS ON A BICYCLE</b> CARRIE RODRIGUEZ	BACK PORCH/BILG	399	5	2566
<b>BIG IRON WORLD</b> OLD CROW MEDICINE SHOW	NETTWERK	367	-20	2887
<b>WORKBENCH SONGS</b> CLY CLARK	DUAL TONE	358	-26	2823
<b>THE INVISIBLE MAN</b> DARRELL SCOTT	FULL LIGHT	340	-21	4894
<b>MIGRATIONS</b> THE DUBSIS	SUGAR HILL	338	56	1407
<b>SNAKE FARM</b> RAY WYLLIE HUBBARD	SUSTAIN	336	-45	5236
<b>UNGLORIOUS HALLELUJAH</b> CHIP TAYLOR	BACK PORCH/BILG	332	-3	2723
<b>ENOUGH ROPE</b> CHRIS KNIGHT	DRIFTER'S CHURCH PRODUCTIONS	316	-15	3268
<b>NASHVILLE</b> SOLOMON BURKE	SHOUT FACTORY/1	309	26	1040
<b>LAST MAN STANDING</b> JERRY LEE LEWIS	ARTISTS FIRST	296	23	1158
<b>AMERICAN V: A HUNDRED HIGHWAYS</b> JOHNNY CASH	AMERICAN RECORDINGS/LOST HIGHWAY	291	-33	5195
<b>LEAVE THE LIGHT ON</b> CHRIS SMITHER	SIGNATURE SOUNDS	267	37	967
<b>SHAKEN BY A LOW SOUND</b> CROOKED STILL	SIGNATURE SOUNDS	246	-12	1914
<b>THE TOWN AND THE CITY</b> LOS LOBOS	MAMMOTH HILL/WOOD	239	16	967
<b>LAPS IN SEVEN</b> SAM BUSH	SUGAR HILL	237	-15	4849
<b>LONG ISLAND SHORES</b> MINDY SMITH	VANGUARD	234	51	572
<b>UNCOVERED</b> TONY JOE WHITE	SWAMP	207	23	698
<b>RIVERSIDE BATTLE SONGS</b> CL LADELLE	VERVE FORECAST/VERVE	206	-20	1434
<b>AMERICANITIS</b> WILL KIMBROUGH	DAZYNE	202	-9	1928
<b>AMERICAN STORIES LIES AND TALES</b> DOLIC SPARTZ	DIAMOND	202	-3	1174
<b>THE EVENING CALL</b> GREG BROWN	RED HOUSE	199	-5	1236
<b>LONG LIST OF HEARTACHES</b> THE GRASCALS	ROUNDER	182	-16	751
<b>MILLY'S CAFE</b> FRED EAGLESMITH	AML	182	-4	3755
<b>LOVE LIKE A MULE</b> STOLL VAUGHAN	SHADOWDOG	181	11	730
<b>LUNGBUNG</b> SLAID CLEAVES	ROUNDER	176	-3	5651
<b>ALL THE ROADRUNNING</b> MARK KNOPFLER AND EMMYLOU HARRIS	NONESUCH/WARNER BROS.	165	-9	7473
<b>NEVER BEEN TO VEGAS</b> RED MOLLY	RED MOLLY	163	6	762
<b>SOLDIERS OF LOVE</b> DEARLERS	PALO DURO	158	-42	4290

Charts are ranked by plays except for Latin and Country charts which are based on audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

 Songs showing an increase in plays (audience for Country and Latin) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in plays (audience for Country and Latin) does not exceed the percentage of monitored station downtime for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in plays (audience for Latin). Country titles that decline in audience but increase in plays will also receive a bullet if the total audience erosion for the week does not exceed 3%. A song in its first week at No. 1 will always receive a bullet, even if it has lost plays (audience for Country and Latin).

**AUDIENCE TOTALS:**  
Derived, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates, under license.

**AIRPOWER:**  
Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both plays and audience. Airpower awards do not appear on the Latin, Christian and Gospel charts.

**BREAKERS:**  
Awarded solely on the Country chart to songs that receive airplay on 60% of the panel for the first time.


**MOST INCREASED PLAYS:**  
Awarded to the song with the largest increase in plays (audience for Country and Latin).

**MOST ADDED:**  
The total number of new adds reported by each station and by automatic add thresholds. Songs not reported as adds do not count toward the total to date count. Ties are broken by total to date adds, then by total plays and, if still tied at this point, by most increased plays.

**TIES:**  
A song with the best plays differential (audience for Country and Latin) over the previous week is ranked first if tied with another song on the chart. If the songs are still tied at this point, the title that is being played on the most stations at that format will be ranked first.

**RECURRENT RULE:**  
Songs below the top 20 (top 15 for Urban AC, Hot AC, AC, Christian AC, Christian CHR, Inspo, Christian Rock, Gospel, Heritage Rock, Triple A and Smooth Jazz) become recurrents and are removed from the chart after 20 weeks. In addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 will become recurrents and will be removed from the chart. Descending Country titles move to recurrent after 20 weeks if they rank below No. 15 in either audience or plays.

 Nielsen BDS certification for airplay of 100,000 plays on all monitored stations, including satellite and national networks, across the United States and Canada. Numeral following symbol indicates multiple level of 100,000 plays.

 Indicates title earned HitPredictor status in research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers.

**MOST ADDED**

<b>HELLO LOVE 12</b> The Be Good Tanyas (NETTWERK)	<b>LONG ISLAND SHORES 8</b> Mindy Smith (VANGUARD)	<b>BLUESGRASS 6</b> Jim Lauderdale (YEP-ROCK)
<b>WAIL &amp; RIDE 11</b> Greyson Capps (HYENA)	<b>SALOON 7</b> P.F. Sloan (NIGHTONE)	<b>HIGHWAY OF DREAMS 6</b> Bradley Walker (ROUNDER)
<b>CARNIVAL 8</b> Kasey Chambers (ESSENCE/WARNER BROS.)	<b>KOALA MOTEL 6</b> Anne McCue (MESSENGER)	

FOR WEEK ENDING SEPTEMBER 24, 2006  
The Americana chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2006 Americana Music Association.

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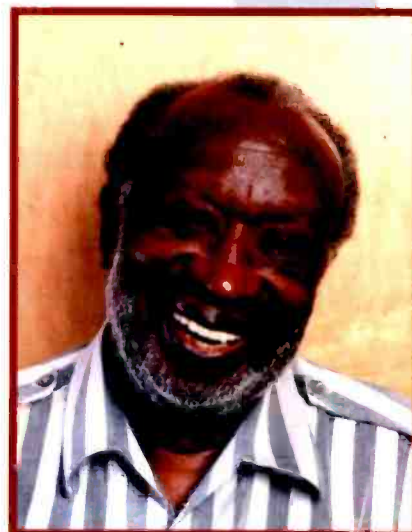
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