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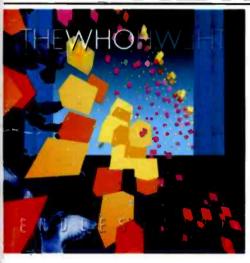
LUDACRIS CASHES IN: LANDS FIFTH URBAN NO. 1

GUYS DIG THIS CHICK. WFNY/NEW YORK'S LESLIE GOLD ....

PUBLISHER'S PROFILE: BRUCE MITTMAN'S NEW RADIO LIFE ....

(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 doubleshot...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 Acheivement. 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.

# 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 KHMX/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.

# **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. #) 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/NewYork, 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!

# IN STORES:

Webstar Presents: Caught In The WEB Webstar **Big Tuck** The Absolute Truth **Endless Wire** The Who

Blak Jak **Place Your Bets** Baby Boy **Across the Water**  In-Stores NOW In Stores 10/24

In Stores 10/31 In-Stores 12/5 In-Stores 12/13

Blak Jak The Who **Matt Costa** Webstar

Hinder

# **GOING FOR ADDS:** "Bobbin' My Head"

"It's Not Enough"/"Tea & Theater "Cold December

"Chicken Noodle Soup" "How Long"

# Rhythmic/Urban

**AAA/Rock AAA/Alt Top 40 Active Rock**  Impacting NOW Impacting NOW Add Date 10/03 Add Date 10/03 **Add Date 10/17** 

















# Sarah McLachlan "River"



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ARISTA

# 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 . . . Capital 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 . . . Salam 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. Stem 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 realitiesand 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 Clemons, 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."

Clemons 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



# Rehr Mounts NAB Offensive

ON THE WEB

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 11, 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 said the NAR's initiative cen-

ters on "rebuilding cuthusiasm" 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.

# 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

# **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.

ORE ONLINE: www.RadioandRecords.com

THERE'S MUCH MORE @ www.RadioandRecords.com

# THE BEST REVIEWED HIP HOP ALBUM OF THE YEAR.

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HIP HOP CONNECTION

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"RHYMEFEST HAS BRAINS, WIT & A GREAT DEBUT CD. IT'S THE FRESHEST, FUNNIEST AND CATCHIEST HIP-HOP OPENING SALVO SINCE — YOU GUESSED IT — KANYE'S DEBUT."

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 HIM-SELF." 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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# R&R OI

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NATASHA BEDINGFIELD



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'Rather than looking at the

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they sit and stare at the

quarter they

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may lose. It's

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# What's New This Week Online

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Discover tomorrow's hits today HitPredictor.

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October 3 Deeper as-ithappens news Click on News

October 4 **Hurry! Register** by Oct. 6 to receive earlybird pricing for the 2006 R&R Christian Summit. Click on Conventions

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



Updated charts and playlists from across the street to across the nation.

Click on Charts



CBS Radio sees 'Gold' in young male demos

# Guys Dig This Chick

Al Peterson

APeterson@RadioandRecords.com

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 banters 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 lifechanging 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 Sabean, 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] WENY."

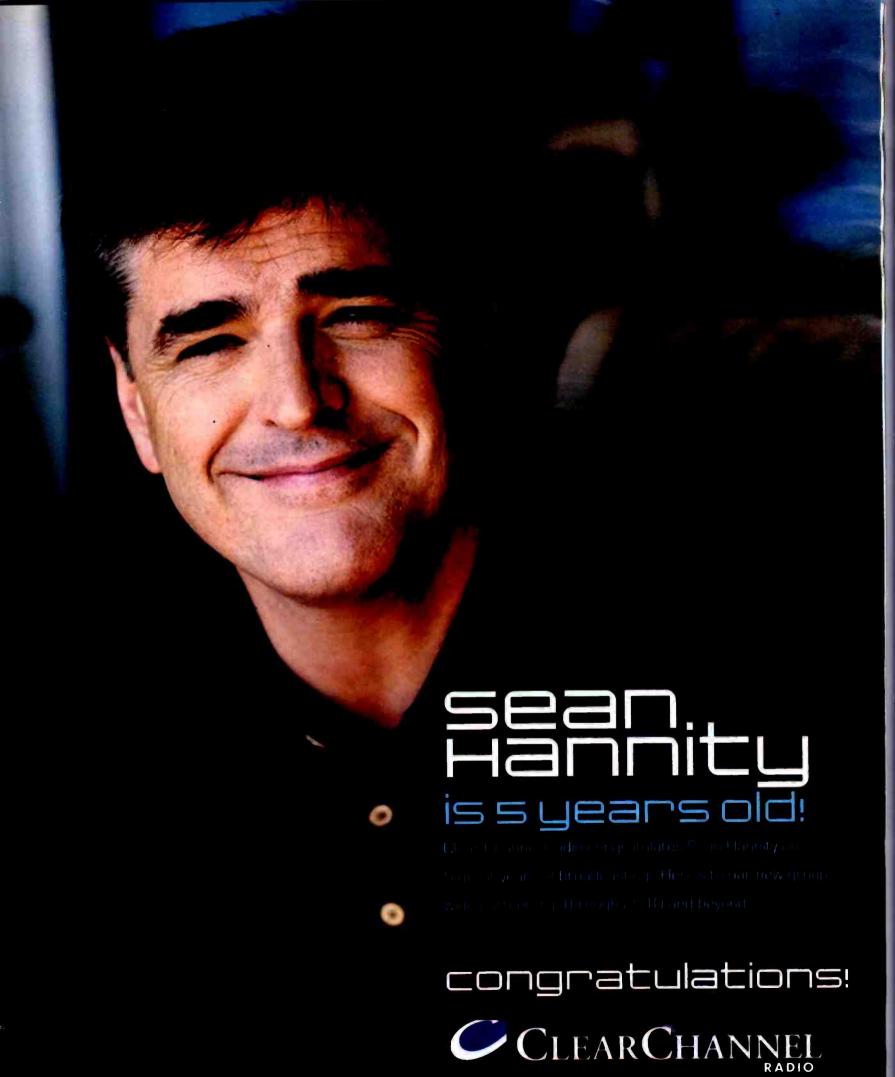
# Will The Real Leslie Gold Please Stand Up?

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







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.

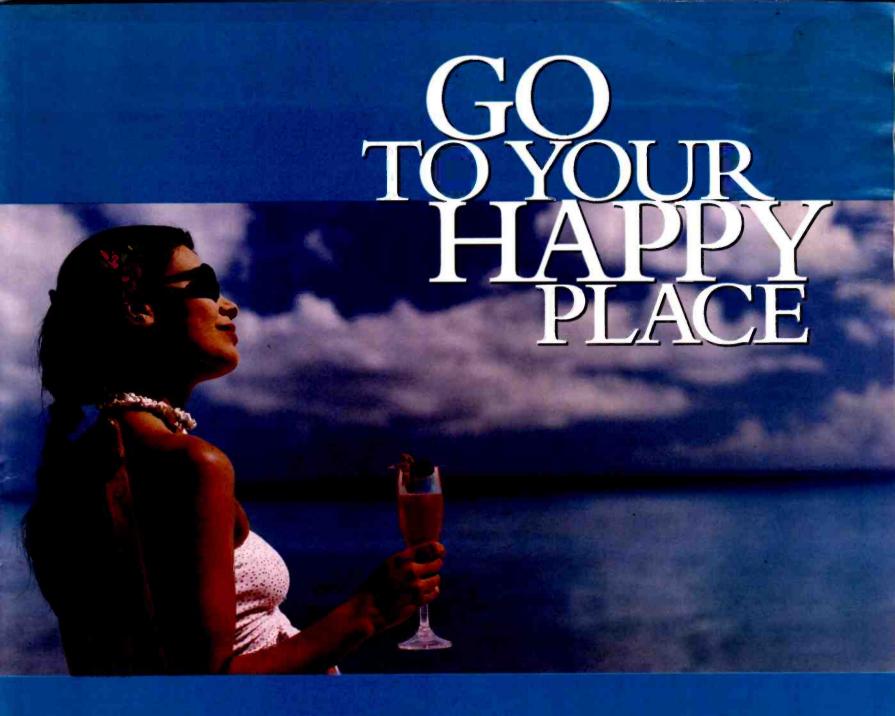
"No one is safe on the show, nobody is off the table, and eventually we get around to mocking everybody," she says. "When I make a Jewish joke, and I happen to be Jewish, we get angry mail from Jews. If we make a joke about fat people, gay people, Asians, men without arms, harelips—then those are the 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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Radio's future is closer than you think, and the possibilities are limitless

# Podcasting For Profit

Loyd G. Ford

nyone 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 nontraditional 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-

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 market-

ing 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

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

you could not touch before.

Loyd Ford is radio division manager for Americalist Media Marketino.

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### EDITORIAL

Group Editorial Director Scott McKenzie SMcKenzie@RadioandRecords.co (646) 654-4642

Executive Editor Paul Heise PH-inne@RadioandRecords.com (646) 654-4669

Senior Editor (News, Rock Editor) Mile Bayle MBayle@RadioandRecords.com

Sealer Editor (Features, ACHlet AC Editor) Chuck Taylor CTaylor@RadioandRecords.com (646) 654-4729

News/Talk/Spirits Editor
Al Peterson

APeterson@RadioandRecords.cor (858) 486-7559 CHR/Top 40 Editor Kevin Carter KCarter@RadioandRecords.com

Business Editor Jeffrey Yorke JYorke@RadioandRecords.com (301) 773-7005

Country Editor Wade Jessen
Wilessen@RadioagdRecords.com

Radio Editor Ken Tucker KTucker@RadioandRecords.com (615) 321-4286

Latin Formats Editor Jackie Madrigal Madrigal@RadioandRecords.com (310)-788-1670

Urban Editor Hillary Crosley HiCrosley@RadiosandRecords.com (646) 654-4647

Rhythesic Editor Darnella Dunham DDunhamu RadioandRecords.com (310) 788-1667

Christian Editor Kevin Peterson KPeterson@RadioandRecords.com (950) 916. 9233

Triple A Editor John Schornberger JSchoenberger avRadioanoRecords.com

Smooth Jozz Editor Carol Archer CArcher @RadioandRecords.com (SIO) 788-1665

Radio Editor Krith Berman KBermang RadioandRecords.com (310) 788-1654

Online Editor Sven Philipp SPhilippipiRadioandRecords.com (646) 654-4679

Online Editor Susan Visahauitz SVisahauitz@RadinandRecords.com

Capy Chief Chris Woods

Copy Editors Mally Brown, Wayne Robin

### CHARTS

Director of Charts Silvio Pietrohongs Silvio (Pietrohongs (646) 654-4624

Director of Country Charts/ Cluriation & Gospel Chart Money Wade Jessen

WJesseng Radio and Records. com (615) 321-4291

Chart Monagers Authory Colombo (Alternative, Active Rack, Heritage Rock, Triple A) AColombog/Radioand/Incords.com (646) 654-46440

Ricardo Companioni (Latin) RCompanionia Radioand Records.com (646) 654-4641

Rapharl Cempe (Urban, Rhythmic, Rap) RGeorge@RadioandRecords.com (646) 654-4623

Cordon Murray (Smooth Jazz) CMurraya Radio and Records.com (646) 654-4638

Gary Yrust (Not AC, AC) CTrust (RadioandRecords.com (646) 654-4659 Chart Analotant Mary DeCroce (Country, Christian, Gospol) MDeCroce@RadioandRecords.co (615) 321-4293

Chart Production Manager Michael Courses

Associate Chart Production Manage Also Vitadis

### ART

Creative Director Josh Kleneri Art Director Ray Carlson Advertising Artist Ken Diamo Columnist Illustrations

### PRODUCTION

Production Director Terrence Sanders Senior Editorial Production Manager

Editorial Production Manager Senan Chicola

Editorial Production
Radger Leonard, Anthony T. Staffings

Advertising Production Manager Chris Dexter

Director of Digital Products Susan Shankin

Advertising Oseign Manage Estates C. Narido II

### SALES

Director of Sales Henry Moury HMoury@RadioandRecords.com (310) 788-1626

Sales Manager Kristy Scott KScott@RadioandRecords.com

Sales Representatives
Alex Cortez
ACortez@RadioandRecords.cs
(310) 788-1609

Meredith Hupp MHuppin Radioand Records.co (615) 244-8822

Karen Murrau KMurraugi Radioand Records.c (310) 788-1621

Maria Parker MParker@RadioandRecords.com (310) 788-1648

Rob Pierce RPierce@RadioandRecord (646) 654-6707

Steve Result. SResult @RadiosedRecords.com (818) 951-6700

Michelle Rich MRich@RadioandRecords.co (812) 303-7676

Breate Trisiel 8Trisielg/RadioandRecords.co 512-990-7550

Advertising Coordinator Mirro Con MConergi Radioand Records.com (646) 654-4695

### EMEDIA

Group Brand Manager Carolyn Canningham Brand Manager Eric Word

## ADMINISTRATION

Publisher Erica Farter EFarter@RadioandRecords.com

Leanciste Publisher Cyndre Mannel (Maxwellgs Radioand Records.com

### SUBSCRIPTIONS

800-562-2706 (U.S.): 818-487-4582 (extride U.S.)

### REPRINTS

Alisha Heirsten Fester Regrints 866-879-9144 sindistancifostereprints.com

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# BY THE NUMBERS

# 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 ontta-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 DOWNLO	ADERS (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	n
5	RODNEY ATKINS	IF YOU'RE COING 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
n	DANIELLE PECK	FINDIN' A GOOD MAN	3156	22
12	GEORGE STRAIT	GIVE IT AWAY	3148	4
B	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	2067	18
17	FAITH HILL	SUNSHINE AND SUMMERTIM	E 1746	1
16	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 Sage 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: \$7.5 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-AW
Carrollton and KXEB-AWFrisco, Texas, to Chatham Hill Foundation, and BMP
San Antonio License Co.'s KFNI-AW/Pleasanton, Texas, to La Promesa
Foundation for \$7.5 million, payable in cash at closing. \$750,000 escrow deposit.

# 2006 Deals to Date

Dollars to Date: Dollars This,Quarter: Stations Traded This Year: Stations Traded This Quarter: \$5,692,676,173 \$2,260,033,241 788 240

(Last Year: \$2,826,867,805) (Last Year: \$452,926,869) (Last Year: 884) (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 METRO %	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	
HHLD PLANS TO BUY SA' RADIO SUB (NEXT 12 MO	230	196	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
WKKY-FM	URBAN	5.9
WKLH-FM	CLASSIC ROCK	5.4

## INTERESTING FACT:\*

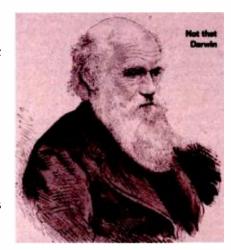
When it comes to music and movies, Milwaukee chooses Best Buy. More than 25% of Milwaukee households purchased audio/video at Best Buy in the past 12 months.

\*Source: Scarborough Research 2006



# **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 (Kies 95J)/ Charlotte PD John Reynolds informed us about his new night jock: Otle, ringmaster of "The O Show," inbound from the MD/nights post at WNDV (U93)/South Bond, Ind. The unimonilered Otis replaces Eric Tyler, who's now firmly ensconced at KBKS/Seattle as MD/ night jock.

Sadly, Reynolds' trip to Dellas 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 lock. "The kid was an up-and-coming star on the radio station," Kiss VPICM Kelth 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 break ing 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 WMVX (Mix 106.5)/ Cleveland. He had been in the gig since July 2005. Clear Channel/Cleveland OM Kevin Methony 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.
- Despite achieving positive ratings results as OM/PD of Clear Channel CHR/top 40 WKFS (Kiss 107J) and OM of hot AC sister WVMX (Mix 94J)/ 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. 118-34 persons, while Mix was No. 3 with 25-54 women. BoDean can be reached at 513-677-0625 (home), 513-479-9639 (cell) or tommybodean@tmail.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.
- 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



- Greg Bergen (yes, thee Greg Bergen) commanded afternoon talent Slimfast, host of "The After School Special," to move to mornings, joining Afentra's Big Fet Morning Buzz." That's one task accomplished. Bergen still needs a new afternoon jock to replace Stimbet.
- CBS Radio smooth jazz KTWV (the Wave)/Los Angeles names Ricci Filiar APD/MD. Most recently, Filiar was doing pretty much the same thing across the street at former KCMG (Mega)/ Los Angeles. Filiar 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'Aurello, 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, lest 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 swep the buzzards for palm trees," WFXH PD Dustin Matthews tells ST. Scott replaces Lexie Kaye, now in mornings at Cox classic hits WSRV (97.1 the River)/Atlanta. Why not give her copious amounts of crap at Iscott® adventureradio.fm?

# Timberlake Unavailable?

When "The Doc & Johnny Morning Show" was gone for a few days on its annual listener cruise, WXXL (XL)06.7V Orlando PD Tommy Chuck had to find a temporary replacement on short notice, Luckily, help arrived in the form of semifamous 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 sturnble 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 . . . he he he," he tells ST. But wait, it gets even better: "Chris ran down the list of folks who were now screwed because of the spinach/ E. coli outbreak, including Popeye, VeggieTales, etc." [Cue crickets.] Luckily for all involved, Doc & Johnny are now back on the air.

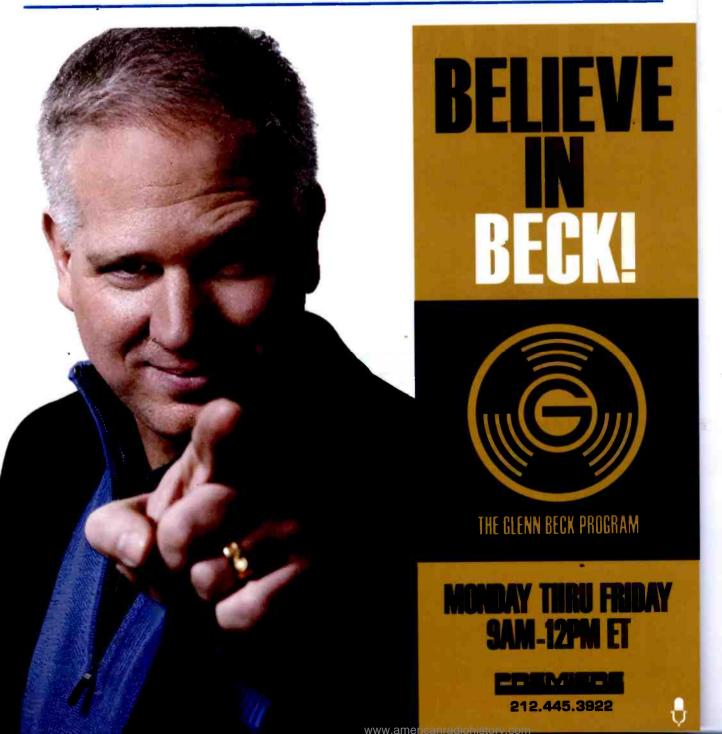
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# NEWS/TALK/SPORTS



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on current topics and issues facing our country and your station's listeners.

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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.

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Sailing Te 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.

Grapetruit, 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 Pedcasting — 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 Fer 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.

A PUBLICATION OF BILLOGIC INFORMATION GROUP

# Forging Radio's New Era

Media's most powerful weapon underestimated

By Glenn Beck Premiere Radio Networks glenn@glennbeck.com

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 mora 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 Morn, 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.

# **Impired 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 oneon-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
into Orthograms.com

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 unpleasantries, the stress and strain of a heavy work schedule, and my responsibilities to people who call me for help.

# You Need A Hebby

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 20



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# Tolerating Intolerance

Time to bring back common sense

By Mancow Muller Talk Radio Network mencow@mencow.com

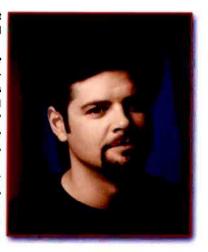
between "Leather Face" — that's what I call Mike Wallace — and the head of Iran? Mike Wallace gushed and talked about what a pleasure and a great honor it was to meet this guy, President Mahmoud Ahmadinejad. Would he have acted that nicely toward President Bush and considered it a great honor to be with him?

Ahmadinejad 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." Remem-



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 28

# **Grapefruit, Anyone?**

The folly of the mass media

By Jerry Doyle
Talk Radio Network
affiliates@talkredienetwork.com

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

serving up "grapefruit segments" while real issues confront us daily.

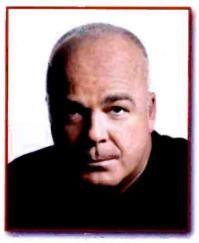
The "grapefruit mentality," as we call it on The Jerry Doyle Show, goes like this: If the media trained its billion-dollar technology and delivery system on a grapefruit, and reporters from around the world asked the grapefruit compelling questions—striving to deliver the real story about the

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

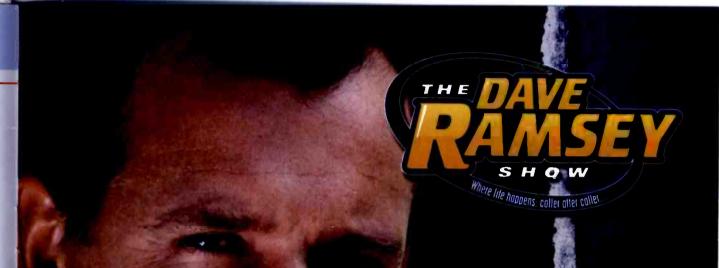


Jerry Doyle

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 28



Mark,

a talk radio listener and teacher from Omaha just totaled the car that he's

The Last Thing on His Mind, is followed to the second seco

Nashville

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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@drigs.com

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.

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

### **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 makes 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 woman 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

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.

TARAGAAAAAAAAAAAAAAAAAAA

# **Giving Through Mentoring**

My work with the Principal for a Day program has convinced me of the incalculable value of mentoring when dealing with young people who have not had notable success. I am currently setting up a mentoring program



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

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# The Fifth Column

How we're undermining the war on terror

By Mark R. Levin ABC Radio Hetworks markleviashow@abc.com

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 slobbering 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-inchief, like past presidents such as Abraham Lincoln and Franklin Roosevelt, to intercept enemy communications.

They oppose the NSA datamining 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 Dood**

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.

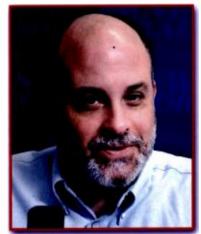
The party of Harry Truman — strong on defense — is dead. It's now the party of Henry Wallace, a onetime FDR vice president and dupe for the enemy (the Soviets at that time). Bluebloods have replaced bluecollars. Lamont has replaced Lieberman. Ted Kennedy has replaced John Kennedy.

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.

**7000000000000000000000** 

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 28



This man is not a psychic.

Not an astrologer. Not a card reader.

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# Maximize Your Web Presence

What's stopping people from visiting your site?

By Kim Komando Westster Telkitedio Network affiliates@westster.com

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

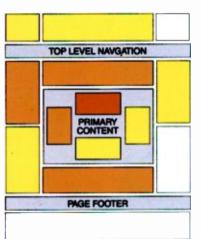
Google, ads in particular areas of a page will get noticed. The hottest spot is smack dab in the middle of a page. Ads above the fold are also good. That's the area of the page that a person sees without scrolling down.

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.

## **Got 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



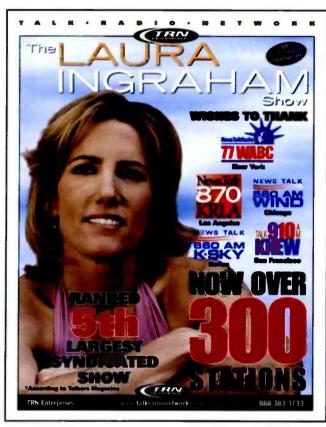
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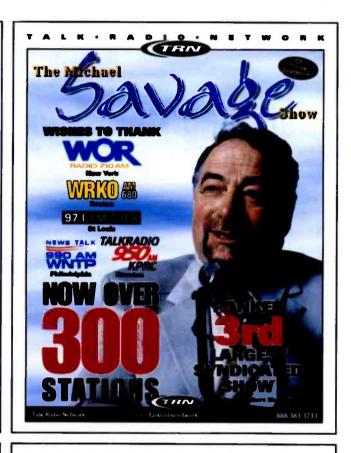
after hitting particular pages? Those are just a few questions you could answer by running a traffic program. These programs tell you how visitors found your site and what they did there. Armed with this information, you can know what initiatives work.

Google Analytics (www.google. com/analytics) 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.

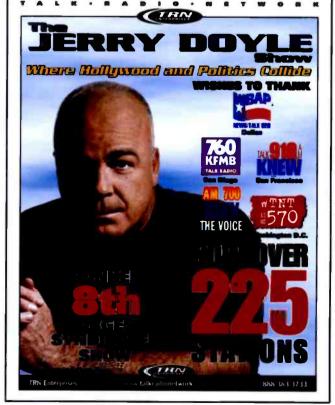
There is an overlay feature. Here, you can see statistics on the clickable areas of each page. A few days ago, after looking at the show's homepage, I made a subtle tweak to the news links. I made the first word bold. I kept it short. Clicks on those links increased about 125%.

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.









# Debating The Issues: Better Than Sex

Forget oystérs, talk radio's my aphrodisiac

By Bill Press ones Radio Hetworks bill@billpress.com

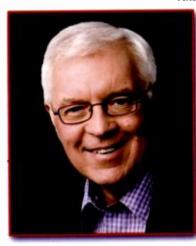
o many times I've been asked: Which do you prefer, radio or television? And my answer is: I prefer doing both. But, if forced to choose, I'd choose talk radio.

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 Ducling Bills*. Yes, a name inspired by the ducling 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



**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 shows.

### 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.

**DEBATIME 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

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 underrepresented in talk radio. I fully

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*** 

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

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*** 

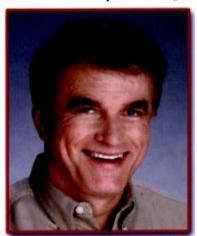
support the efforts of those in the radio industry who, like me, seek to correct that oversight. I have frequently used my own company and programs to promote female talk talent. I use a different female co-host in each hour of my daily Good Day show, and AOL's Hilary Kramer is the co-host of my new 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

**738838888888** 

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 Krneutler
The Money Pit Home Improvement Rudio Show
tom@moneypit.com

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.

# **Pedcasting 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 Broherod 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

Now let's add something new to the package—a customized not-forbroadcast 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 cume 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

# NEWS/TALK/SPORTS

# Press Two For Deportation

# Defending our borders from illegal immigration

By Lars Larson Westwood One Radio Networks lers@lersierson.com

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



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.

# 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-elass citizens in their own country.

Americans have become secondclass 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 lowa 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.

September 22, 2006 Radio & Records • 19

# 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 lewish 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.

# **Brapefruit**

to watch TV!

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

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.

# Jey 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.

# Debatina

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 preferences 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 tooinexperienced-for-that-task that, next year, 111 be ready.

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

# It's a \$135 billion business in 2006.\*



Do YOU have anything to sell them?

In the typical USA household, there are a helf-dozen radios, and an average of 25 other electronic products." Are YOU connecting-the-dots? We are!

The Consumer Electronics and Technology Show

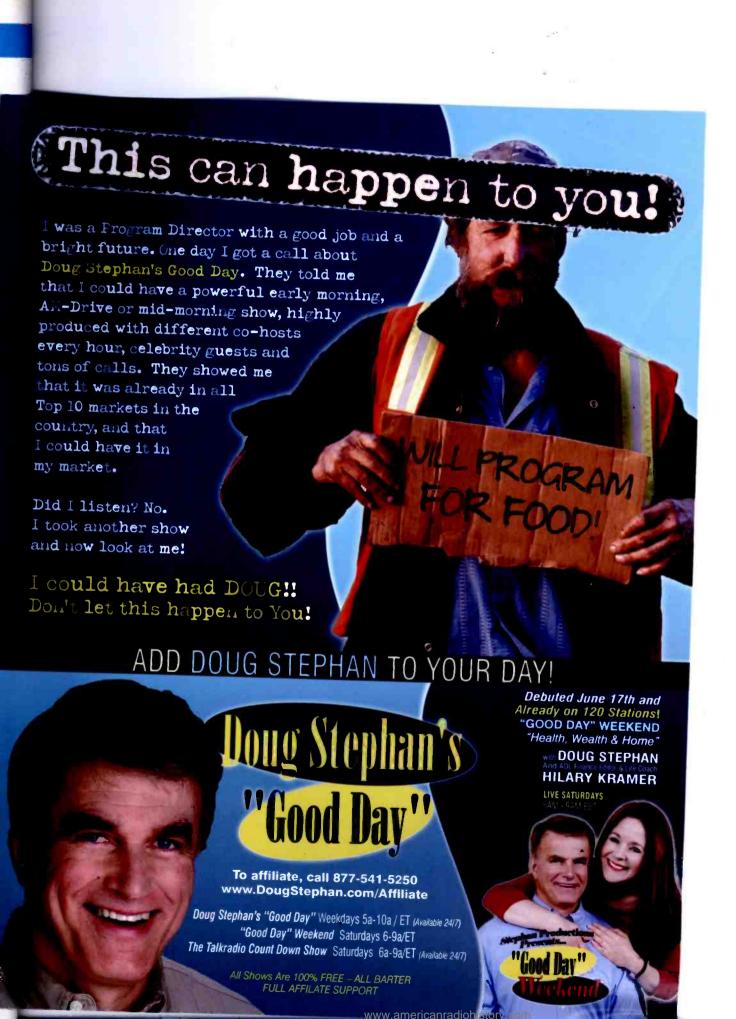
"Into Tomorrow with Dave Graveline" is the only radio show covering the exploding Consumer Electronics industry. Every day, in almost every way, the digital revolution is changing your listeners' lives. We tell them what's next. And help you sell advertisers you otherwise won't have on-the-air. Connect with us before your competition does.

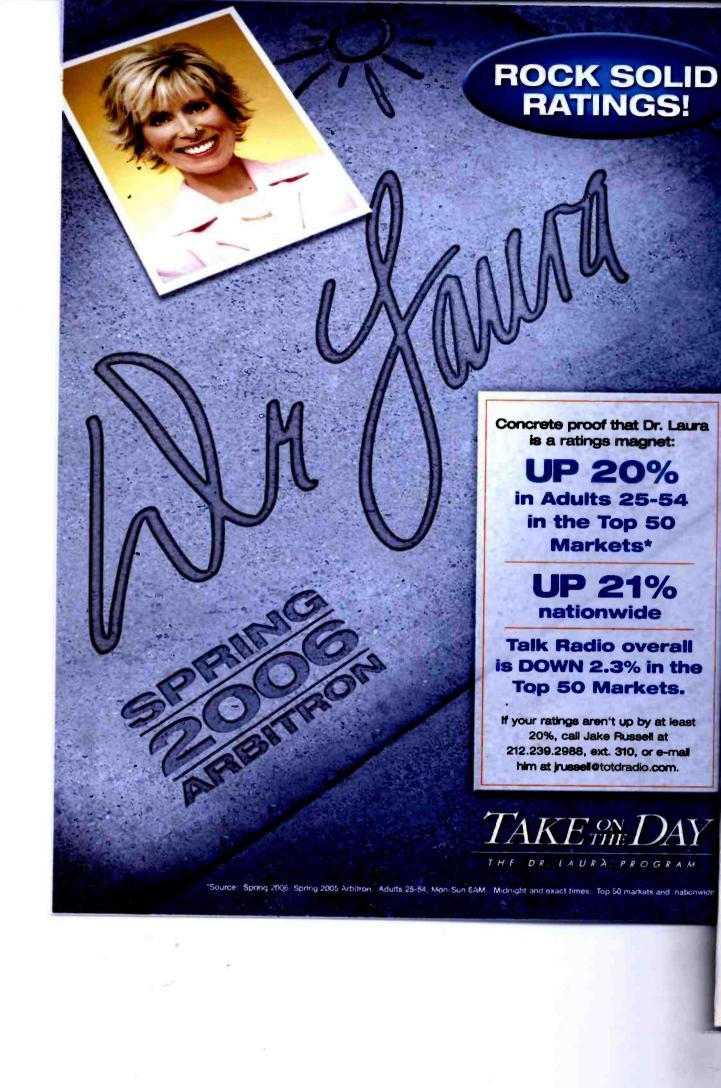
Available for air any 1, 2, or 3 hours, Saturday or Sunday.

www.!ntoTomorrow.com

305-824-9000

\* Source: Consumer Electronics Association





# 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 incredibly 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 KOSN/Vakima 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 Middays" with Jay Towers and Michelle McKormack 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 telk 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 greghewitt1@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."

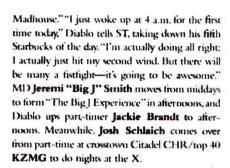
- Kobe, the one-named PD of Clear Channel CHR/top 40 WIHB (B92)/Charleston, S.C., has finally filled his night opening: Sean Mack segues from swing at WBTS/Atlanta."We look forward to continued growth at night with Sean driving the bus," Kobe says. The shift opened up when former night jock Pancho left the business.
- Entercom AC WWDE (2WD)/Norfolk has picked up "Wake Up With Whoopi," Morning

host Ted Alexander exits, while his former cohost, 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@coxra-

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



- 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

Horns and tail sold separately

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 cohost 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!

SEPTEMBER 29, 2006

Mat Diablo



How Text Messaging Can Evolve From Novelty To Necessity

Milan By Dave Line

# 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.

12

'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 textmessaging 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/NewYork] 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

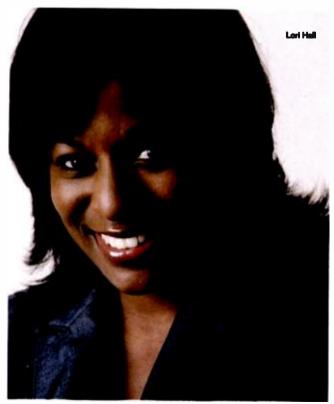
Understandably, stations want to be certain that there will be a financial benefit before they invest time or resources. "Our main objective is generating revenue," Radio One's Hall says, "If it's not going to make money, then we're not going to do it-but this can make money."

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 decisionmakers 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 MJI Interactive, HipCricket, Vibes Media and others.

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



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 textmessaging 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' lason, "When you text with our system you immediately get a bounce-back that tells you what tex-. ter 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 PIDs 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."

WXYT/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, stationgenerated 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 youthfocused 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 upperdemo listeners. "When you actually get into the statistics, the kids are obviously the driver and have been the driver of the growth of text mes-

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

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."

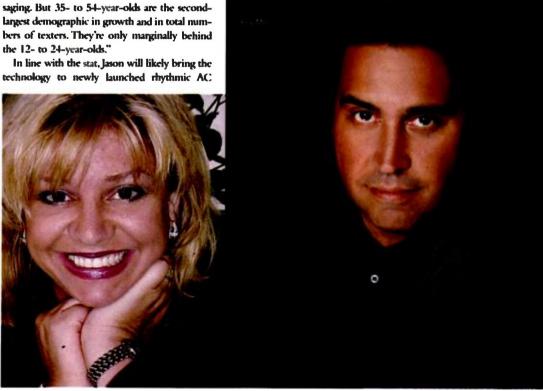
Rockwell believes text messaging is destined to become the de facto medium for contesting and taking requests, but adds, "I still think you need a mix: call-in, Web-based contests, streamingbased contests. Right now about 80% of our contests are texting-based."

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 My-Space page. It's got to be multiplatform."

'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 Pls.'

-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.











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 Steat; 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 Blink and WEMX/Baton Rouge PD J. Tweezy. S. 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 Jaret 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.









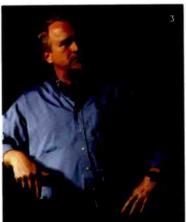
















1. Ardor Records artist Blake O. kicked off the first CHR/top 40 session with his Oklahoma stylings, replete with a full complement of dancers. 2. Appropriately excited about winning the 2006 R&R Industry Achievement Award for CHR/top 40 personality of the year, KHKS/Dalla based syndicated morning guy 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. S. 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 Mary Dyson. 8. R&R country editor/director of country charts Wade Jessen congratulates Clear Channel VP of country programming Clay Hunnicutt 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 Terryl Brown Clemons and McVay Media VP/Hispanic , division Luis Villarreal. TL 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 Spitz Happens" panel. 12. Image Entertainment/Plus 2 Records artist Tarnia 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.











# **R&R Does Dallas**































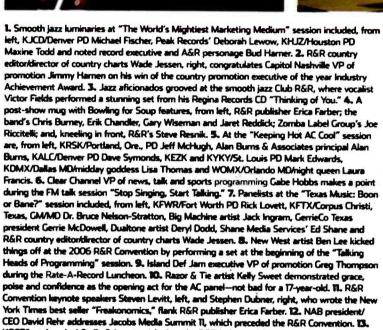














award with R&R senior editor Chuck Taylor.













# R&R Profie

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 WAAE which turned out to be a great 10-year ride. During that time I created a station called Star 93.7 in Boston, WQSX, 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 cume 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."

'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

### Liver Notes

Profile: Bruce Mittman
Title: Mittcom president/
CEO; Community
Broadcasters executive
VP/CFO

Feverite 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

THERE'S MUCH MORE @ www.RadioandRecords.com

THIS WEEK IN DATA. For complete charts, there's always more at www.RadioandRecords.com



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.



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.



Monte Lipman appointed VP of

Universal Records. ■ Jim Prain promoted to VP/GM of Cox Broadcasting/Tampa.

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



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.



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.



Tim Kelly named PD of WLUP/Chicago.

■ Allen Shaw appointed VP of Summit Communications' radio division. 

Jack Baker named VP/GM of WEEl/Boston.



John Bayliss named president of the radio division at Combined Communications, BABC agrees in prin-

ciple 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 charttopper, 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 too 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 Yorn (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 loc 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 Oklahomabased band continues to enjoy multiformat 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 besed 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, 20tion 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.



# Listening Like Your Listeners

Kevin Carter

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



Murphy

start scratching things down on a notepad while I throw the ball for my annoying dog. Slappy."

WIHT (Hot 99.5)/Washington, D.C., PD Jeff Kapugi employs a handy short-cut—thanks to digital loggers, he can crain 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."

me ny,' ers eves

Vaughn

Vaughn says it's important to balance emotions—listen critically like a PD while putting the station in the context of realworld 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."

► NELLY FURTADO HAS TWO SINUS IN THE CANADA CHR TOI 10 AS "MÅNEATER" JUMPS 20-10

18   [6		100	TITLE ARTIST CHR/TOP 40 INDICATOR MPRINT / PROMOTION LABEL	PL	\Y <b>S</b>
		12	SEXYBACK JISTH TIMBERJAKE JACKSONIA	4064	+36
		20	BUTTONS THE PUSSYCAT COLLS FEAT. SHOOP COCC ASMINITERSCOPE	3915	-174
(3)		n	FAR AWAY HICKELANCK RONDRUMER/DUNG	3845	+210
		10	LONDON BRIDGE FERGE WILLIAMAEANINTERSCOPE	3633	+169
1		20	I WHITE SINS NOT TRACEDIES PANCIAT THE DISCO DECAYDANCE FUELED BY AMEDILAYA	3471	-179
6	7	10	TOO LITTLE TOO LATE JOJO DA FAMILY/BLACKCROUND/UNIVERSAL MOTOWN	3394	•286
		9	LIPS OF AN ANGEL HOOSE UNIVERSAL REPUBLIC	3001	+374
8	0	3	PROMOCUSUS HELLY FURTADO FEAT. TIMBALANO MOSLEY/GEFFEN	2949	-334
9.		22	ME & U CASSE NEXTSELECTION BAD GOY/ATLANTIC	2584	-384
10	1	17	AMP'T NO OTHER MAIN CHIESTINA AGULERA RCARNE	2475	-299
0		16	(WHISH YOU GONNA) GIVE IT UP TO ME SEAH MALL FEAT. KEYSHA COLE VINATLANTIC	2464	+92
Ū	į,	16	CRAZY CHALSBARGEY DOWNTOWNLAYA	2253	-228
13	10	29	EPIC NOV HEAD (CABLE CAR) THE FRAY	2228	-213
1/2	ı i	100	SEXY LOVE HE-YO DEF JAMMOJANG	2218	+62
ı	0	15	BOIT TO IT CHENCHIFEAT, SEAN PAUL OF THE YOUNGBLOODS SHOYAUFF/CANTOL	2035	475
16		18	MATERIE BLUE OCTOBER UNIVERSAL MOTOWN	1967	+72
(12		16	GALLERY HAND VAZQUEZ ARISTAVING	1848	•127
18	T u	6	CALL ME WHEN YOU'RE SOMER EVANESCINCE WHO UP	1839	-169
	1	11	U AND DAT E-40 FEAT, T. PANI-S KANDICIPL SICK WITH THE PRISE	1775	-20
20	12	8	CHASSING CARS SHOW PATROL POLYDON/ASM/INTERSCOPE	1663.	-186
(21)	12	5	PULLIN' ME BACK OMICY FEAT, TYRESE SLOT A-LOT (CAPITOL	1434	•314
222	2	3	MY LOVE AUSTIN TIMBERLAKE FEAT, T.L. JAVE/20MBA	1407	+484
23		12	THAT GIRL FRANCE JEAT, MANUE FRESH & CHAMELLIONARE COLUMBIA	1257	•112
2	1		I CAN'T HATE YOU ANYHORE NICKLADEY JAGZONIA	1204	•153
5			WHAT HURT'S THE MOST PASCAL PLATTS LYBE STREET HOLLYWOOD	916	-36
26		3	MAMEATER HELLY FURTADO HIGGLEY/GEFFEN	910	+247
27		5	GET UP CAMA FEAT, CHAMILLOWAFE LAFACE INVESTIGATE	907	•151
28		2	HOW TO SAVE A LIFE THE FRAY EPIC	800	•231
29		2	CHAIN HANG LOW JIES CEFFEN	766	•235
30		6	RIGHT WHERE YOU WANT ME JESSE HOLLYHOUD HOLLYWOOD	735	+46
Ø		NEW	SHOW STOPPER DANITY KINE BAD BOY/ATLANTIC	637	+339
32		13	WE RESE TOWNOO. SPRICES JAMES AND SPRICES AND SP	624	-80
11		19	BANI CALIFORNIA RED HOT CHLIPEPPERS . WARRER SROS.	613	-155
14		4	REPORT THE NAME FORT NAMER FEAT, STYLES OF BEYOND WARNER BROS.	556	16
65		4	ABOUT US DROOKE HOCAN FEAT. PALL WALL SMC/500E	511	+55
		14	BOSSY KELIS FEAT, TOO SHORT JIVE/ZOMBA	472	-202
37		NEW	MUNT ORISTNA AGULERA RCA/ING	390	•255
38		NEW	SMACK THAT AKOMPEAT, EMINEM SRCAMVERSAL MOTORM	348	•37
39		NEW	INCOMEY MARCER LUDICRIS FEAT, PHARRELL DTP/GEF JAM/DJMC	342	•67
		16	IT'S CON' BOWN YUNG JOE BLOCK BLOCK BAD BOY SOUTHWATLANTIC	340	-51

1015 M.		1010	TITLE ARTIST  CANADA CHR/TOP 40  MPRINT / PROMOTION LABEL	TW	YS.
		12	SEXYBACK ASTINITIMENAME AMESON INC.	662	-7
2		11	LONDON BRIDGE FERCE . WILLIAMAGMANTERSCOPEAUAVERSAL	579	+4
4	3	16	BLITTONS THE PUSSYCAT DOLLS FEATURING SHOOP DOCC ASMAINTERSCOPEARITYERSAL	538	-20
4		17	FAR AWAY HORBACK BAT	498	•1
		16	(WHICH YOU COINSA) CIVE IT UP TO ME SEAMPAIL FEAT. KEYSMA COLE VIVATLANTIC/WARREN	469	-1
6		8	TOO LITTLE TOO LATE .D.D. DAFMILLY/RUACK/ROUND/LINEISAL	433	•3
1		22	PROMISCUOUS NELLY PURTAGO FEATURING TIMBALAND MOSLEY/CEFFENUNIVERSAL	422	-8
3)		5	LIPS OF AN ANGEL HOGER, UNIVERSAL REPUBLICATIVERSAL	406	•5
9		9	SEXY LOVE IE-YO DEF JAMAJOWENSAL	347	•2
0		5	MANEATER NELLY PURTADO MOSLEY CEFFEN UNIVERSAL	345	•7
		15	HATE ME BLUE OCTOBER UNIVERSAL MOTOWNA HIVERSAL	317	-1
2		17	I WHITE SHE NOT TRACEDES PANCAT THE DECO DECAYONCE/FUELED BY RAMED/WARMER	304	· P
1	9	17	AIRT NO OTHER MAN DRISTING AGULERA REASONY INC.	304	-4
4)	2	5	CHASING CARS SHOWPATROL POLYDOR/ASAMMTERSCOPEARMYREAL	301	-4
	15	7	CALL ME WHEN YOU'RE SOBER EVANESCIPICE WHO-UP	295	-
6		10	BUSIN GONE KESHADHATE EPICSONY INC	289	•1
7		2	MY LOVE ASTRITMERLAG FEATURICTA JNE/SONY INC	284	•8
		10	TALK TO ME CORCE HEDITERTAINENT	284	
		4	SUNDAY MORNING K-05 EM	284	-2
		21	CRAZY CHAILS BANKLEY DOWNTOWNATLANTIC/WARNER	275	-4
		13	DO IT TO IT CHERENFEATURING SEARPHUL OF THE YOUNGILOODE SHOTHLEFT CAPITOL/EM	275	4
		24	ME & U CASSE NEXTSELECTION GAD BOY/WARNER	271	D.
		28	HEPS DON'T LIE SWIMAFEATURING WYLEF JEAN BYC/SONY BAG	241	
9		13	FLAWED DESIGN STAIRLO DM	231	•
3	3	3	FULLIST ME BACK ORIGY FEATURING TYPESE SLOT-A-LOT/CAPITOL/DM	224	+4
1	25	7	U AND DAT E-OFEATUREST-PANE KANDIGIE. SCHWOTTIGLE-REPRESE HARRER	215	-3
		12	HANGING ON DEVENERMALL DAYLIGHT/EPIC/SONY BAG	212	E
8		3	GLOOMP HELLEY UNVERSAL	180	•
ş		20	REDIO! CHAMILLIONARE FEATURING IDAYZE BONE UNIVERSAL MOTOWNUMVERSAL	171	-3
0	7	9	WHEN YOU WERE YOUNG THE KILLERS SLANDAMVERSAL	158	•1

# CHR/TOP 40

AKON RETURNS
AT NO. 35 WITH HIS
FOURTH CHARTING.
TRACK AS A LEAD
ARTIST AND FIRST
FROM HIS UPCOMING
ALBIM "KONVICTED."





DHS WED	1	OR CHART	TITLE CERTIFICATIONS STATUS ARTIST MARRIET / PROMOTION LABEL	PL/ TW	lYS of	AUDIE MILLIONS	NCE RANK
1	1	12	SEXYBACK NO. 1(3 WKS) K ASTRITUDENAME	9176	-114	65,385	1
2	2	19	THE PUSSYCAT DOLLS FEATURING SHOOP DOCG ASSAURITERSCOPE	8030	-336	22725	2
0		10	FAR AWAY NCIELBACK ROADILINER/BLACK	7973	•533	49.220	3
•		n	LONDON BRIDGE FRICE WILLIAMAEM/INTERSCOPE	6627	-164	39.821	5
0	7	9	TOO LITTLE TOO LATE DA FAMEL V/SLACKCARLING/LINEVERSAL MOTORN	6161	+483	42.101	4
4	3	19	F WRITE SINS NOT TRACEDIES  PANCIAT THE DISCO  DECAYDANCE/FUELED BY RAMENULAVA	5915	-430	38.894	6
0		7	LIPS OF AN ANGEL UNVEISAL REPUBLIC	5670	+866	30.445	n
8		15	(WHEN YOU GONNA) GIVE IT UP TO ME STANDAL FEATURING REYSHACOLE VP/ATLANTE	5315	-34	36.582	7
	6	21	PROMISCUOUS NEL PRITADO FEATURING TIMBALAND MOSLEY-CEPTEN	4954	-969	32.306	9
10		16	AIN'T NO OTHER MAN	4895	-218	34.397	8
76	8	9	SEXY LOVE X	4399	-150	29.601	12
E	10	22	NE 6 U DEF JAMABLAG.	4172	-915	24.503	16
-	M	30	CASSE NEXTSELECTION/BAD SOY/ATLANTIC OVER MY HEAD (CABLE CAR)  N2	4067	-390	25,236	13
	1	10	THEFRAY EPK U AND DAT	3937	+80	25,226	14
15	-	-	E-40 FEATURING T-PAINS KANDIGRE SICK WID IT/INME/REPRISE MY LOVE ARRPOWER/MOST INCREASED PLAYS	3846	+1063	30.817	10
	21	Tues.	AUSTIN TRADEPLACE FEATURING TA JAVEZONIA NO IT TO IT	3812	-769	21.110	19
		15	CHÉRISH FEATURING SEAN PAUL OF THE YOUNGBLOODZ SHOTHUFF/CAPITOL	3676	+310	21.282	
0	17	14	MRIDVAZQUEZ MISTAMIG CRAZY N2				
H	-	16	CHARLS MARKEY DOWNTOWNLAVA PULLEY ME BACK N	3569	-714	24.722	5
9		6	OBICY FEATURING TYRESE SLOT-A-LOT/CAPITOL	3361	-449	23.389	17
20	-	8	HATE ME  BLE OCTOBER  CHASING CARS	2238	•110	14.363	23
0	20	7	SNOW PATROL POLYDOR/AGMINITERSCOPE	2109	+362	18.097	21
0	2	6	CALL ME WHEN YOU'RE SOBER EVALUATION TO THE SOBER WHO UP	2968	•301	16.519	22
0	25	9	THAT GIRL FRANCE SPEATURING MANNE FRESH & CHAMILLIDHARE COLUMNA	2485	-65	18.224	20
74	24	7	WHAT HURTS THE MOST RASCAL FLATTS  LYRIC STREET-HOLL/WOOD	2299	-74	8.049	30
23	27-	4	CHAIN HANG LOW JAMES GEFFEH	1989	-409	10.016	28
26	26	5	GET UP CMRAFEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA	1670	-166	11.822	26
7	25	7	I CAN'T HATE YOU ANYMORE JECKLOSEY JACOBA	1849	-108	8.793	29
28	29	3	MANEATER MELLY FURTADO MOSLEY/CEFFEN	1789	-362	12.943	24
29	23	2	SHOW STOPPER DANITY KAME SAD BOY/ATLANTIC	1770	+514	12.512	25
0	3	3	HOW TO SAVE A LIFE THE THE THE THE THE THE THE THE THE TH	1701	+403	10.565	27
9	32	5	RICHT WHERE YOU WANT ME JESS MICARTINEY HOLLYWOOD	1315	•30	6.806	33
57	26	10	BLACK HORSE & THE CHERRY TIME NELENTLESSYSTEM	1202	-343	5.976	37
63	NE	W	MONEY MAKER LUDANS FEATURE PHARELL OTPOET MANDING	1167	-344	7.793	31
•	35	3	WE RIDE RINARIA SEPYGEF MANDUNG	1131	+81	3.668	
65	37	4	ABOUT US BROOK HIGAN FEATURING PAUL WALL SEC/SORE	1087	<b>-90</b>	5.485	40
36	36	16	DANI CALIFORNIA 152	1053	-155	4.149	
37	NE	W	HURY MOST ADDED 🏚	1008	+634	6.A77	34
38		2	REMINISTRY THE NAME TO THE NAM	974	-17	2.869	
		-	FORT MINOR FEATURING STYLES OF BEYOND MACHINE SHOPWARKER BROS.  SMACK THAT	972	•222	6.109	35
		p	AKON FEATURING EMMEN STICAL MOTOWN N	937	-362	5.191	
77			KELIS FEATURING TOO SHORT JIVE/20MBA		-04		

	400
1.0	
MOST A	DDED
100	
TITLE ARTIST / LASS.	STATIONS
Christino Aguilloro (RCAFRAG) KBKS, KOWB, KURZ, KSA WABB, WAPE, WOJD, WO	
WHOT, WHYL WINE, WE WICES, WISSE, WISSE, WIS WITO, WISST, WIGEN, WI WYKS, WWOK, WILL, W	T, WIOQ WKCL ZL, WLAN WLKT, IVQ WRVW,
Top 20 on 20 MONEY MAKER Ledocio Fost, Phorroll	20
(DTP/DEF JAM/DJMG) ICHFL ICHCS, ICSMB, ICSPN WDIKF, WFLZ, WH-HY, WH- WJBQ, WKCL, WKQL, WKS WWCK, WYOY, WZAT	IOT, WHITZ,
MANEATER Nully Purtado (MOSLEY/CEFFEN) KELZ, KLAL, KSPW, KWY WESC, WFLZ, WWY, WKF	

Multy Murkels (MOSLEY/CEFFEN) (KELZ, KLAL, INSPIN, KWYE, WOLK, WERO, WERC, WFLZ, WOFT, WICS, WICSE, WICZL, WLAN, WLKT, WIGEN, WIKS, WIXSS, WZYP
HOW TO SAVE A LIFE 12 The Few (EPIC) CIEY, IKIDIA, KWYE, WERG, WHY; WHISE, WHOT, WKCI, WWWI, WIGG, WIGH, WZAT
SHOW STOPPER 12 Dunity Kame (RAD BOYINTLANTIC)* HITT, KES, KRIQQ, KWYE, WAFZ, WDKF, WEEL, WHIEF, WKSS, WHTQ, WYSR, WHWWQ
WHERE'D YOU GO?  Addity Parter Aquil (BLACKGROLINDLAINERSAL MOTOWN) (SSME, Shius Hits I, WARE, WCCQ, WFHN, WFLY, WHERQ, WSTW, WYOY
RING THE ALARM Boyance (COLLIMINA) (NITT, KSLZ, Sirks His I, WFIN, WICG, WICK, WILVE, WILVE, WSKX

MY LOVE
Austo Trenductule Feet, T.J.
LIPVEZOURIA)
WAER, WERD, WELY, WIDG, WICSS, WHICL
WHITD, WHICK
SUDDENLY I SEE
Re Translatil
(MELBYLESS/WINCH)
SUDPL WARR, WELY, WOZI, WPRD, WPST,

ADDED AT ....
WERO
New Sern, NC
PD: Tony Waterlans

PD: Tony Waltehus
Jithis, Chain Hang Lew, 5
Jantin Tresbardus Foot: T.J., My Levs, 5
Hully Furinds, Mansater, 2
Frey, Here To Save A Lills, 0
John Moyer, Walting On The World, 0
FOOR MORE STATIONS GO TO:

www.RadioandRecords.com

		Caraca	
TITLE ARTIST / LABEL	/GAIN	ARTIST / LABEL	/GAN
I KNOW YOU SEE IT Yung Jac Foat, Brandy 'Ms. B		ON MY OWN Haday (UNIVERSAL MOTOWN)	524/2
(BLOCK/BAD BOY SOUTH/AT		TOTAL STATIONS:	- 3
TOTAL STATIONS:	36		
360 Josh Hogo (EPIC)	639/69	LOVE ME OR HATE ME (F YOU!!!!) Lady Severation (DEF JAM/ID.MG)	493/40
TOTAL STATIONS:	37	TOTAL STATIONS:	3
COME TO ME Diddy Feat. Nicole Scherologu (BAD BOY/ATLANTIC)	637/29	SAY GOODBYE &	487/17
TOTAL STATIONS:	77	TOTAL STATIONS:	3
WHEN YOU WERE YOUNG The Killers (ISLAND/DJAG)	630/102	WAITING ON THE WORLD CHANGE John Mayor (AWARE/COLLA/BIA)	10 479/8
TOTAL STATIONS:	34	TOTAL STATIONS:	2
RING THE ALARM Boyonco (COLLANDA)	563/253	EVERYTHING CHANGES Staind (FLIPPATLANTIC)	425/3
TOTAL STATIONS:	44	TOTAL STATIONS:	

# MY LOVE
| Justin Timberiake Feet, T.I. (JustZembe) | ISZ2-57, ISS88-94, WEZ8-38, WOCG-35, WOCK-39, WELD -34, WOCZ-24, WITZ-28, WOCZ-35, WOCK-39, WELD -39, WOCZ-24, WITZ-28, WOCZ-29, WITZ-38, WOCZ-35, WOCK-39, WELD -39, WOCZ-29, WITZ-40, WITZ-40, WITZ-40, WITZ-35, WOCZ-29, WOCZ-29

FOR WEEK ENDING SEPTEMBER 24, 2006 LIGURION See legend to charts in charts section for rules and symbol explanation

117 CHIVtop 40 and 15 Canado CHIVtop 40 stations are electronically manitored by Nishen Breaktast Data Systems 24 learns a day, 7 days a week, CHIVTop 40 indicator chart compris of 69 reporters. (c) 2006 VNU Business Media, lot. All rights reserved.

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# RHYTHMIC



Urban perspectives on what makes a station rhythmic

# **Black Or White?**

# Darnella Dunham

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 airstaffs. 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.

# RHYTHMIC

► AFTER SCORING WITH TWO TOP 10s FROM HER DEBUT ALBUM, NATALIE TRIES FOR YET ANOTHER DEBUTS AT NO. 40





27

1	Contract	CHOMMET	N: MIELSEN 805 THE HITPREDICTOR TITLE CERTIFICATIONS STATUS ARTIST MARRINT / PROMOTION LABEL	PLA	Y5		ICE RANK
1	2	12	I KNOW YOU SHE IT NO. 1(I W)	3968	-109	26.951	3
	1	15	PULLIN' ME BACK OMEY FEATURE TYRESE SLOT-A-LOT/CAPITOL	3968	-138	30.629	1
3			MONEY MAKER MOST INCREASED PLAYS & UDDOOS FEATURE PHONES.	3796	+615	28.716	2
4	6	11	SEXYBACK N. JANUARY JA	3514	+81	26.319	4
5	4	16	SEXY LOVE II &	3298	-262	21.576	7
6	5	12	BLITTONS  THE PLOSTYCAT DOLLS FEATURING SHOOP DOCG.  ASMINITING CHIEF CONTROL ASMINITING CHIEF C	3216	-235	21.419	8
7	3	17	(WHEN YOU GONNA) GIVE IT UP TO ME  R #  SAMPALITATION REVENUE OF THE PROPERTY	3182	-512	22.444	6
8	7	13	CRT UP  CHARACTURE CHARACTURES  CARACTURE COMMA	336	-57	22.937	5
9	10	6	SAY GOODBYE	2893	-128	19.722	9
		5	SHOULDER LEAN N	2594	-234	18.855	10
	12	26	U AND DAT	2573	-255	17.322	12
0	14		CHAIN HANG LOW	2365	+151	14.162	15
6	18		SHOW STOPPER &	2303	+515	15,764	13
14	11	28	DANTYKANE BADBOYATLANTIC  ME & U %2	2220	-444	16,381	n
	-	10	CASSE , NEXTSELECTION/BAD BOY/ATLANTIC LONDON BRIDGE	2060	-82	12.298	18
15	5	-	PROMISCUOUS Nº2 de	1964	-296	15,384	14
	12	20	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN/INTERSCOPE THAT GIRL	1960	-16	13.565	17
9	17	13	FRANCE FEATURING MANNE FRESH & CHARLLIDHARE COLUMNASUM SMAP YO FINGERS 82				
18	15	29	LE JOHEFATURING E-40 & SEAM PAUL OF THE VOLDICIEL COOR  ME/TVT  MY LOVE  ARPOWER	1677	-268	13.587	16
19)	29	3	ASTRITAMENTAL FEATURE TA	1519	+520	12.074	19
20	19	25	YUNG JOC BLOCKEAD BDY SOUTHWATLANTIC ARROUT US	1511	-166	11.836	20
21	22	n	STOCKE HOGAN FEATURING PAUL WALL SMC/508E	508	•52	11.473	21
2	23	7	COME TO ME DIDOY FLATURE GROLE SCHEIZHCER BAD BOY/ATLANTIC	MEI	•134	9.743	24
8	27	4	I WANNA LOVE YOU AKON FEATURING SHOOP DOGG SREAMVERSAL MOTOWN	1480	+423	10.986	22
24	24	5.	WALK AWAY PMULA DEAMDA FEATURING THE DEY AMESTAMING	1459	•119	8.860	26
25		4	SMACK THAT ANOMIFEATURING EMPEM SRCAMWERSAL MOTORIN	1396	+359	10.278	23
26	21	9	EVERYTIME THA BEAT DROP MONICA FEATURING CEMPRANCHEE BOYZ JUNIA	1373	-170	6.876	29
0	26	8	S.E.X. The Lyfe Lemmas Colleges and Colleges	1280′	+112	7.103	28
28	25	13	SUPERMAN STREET HORE/AME	1250	-22	9.157	25
	R	2	RING THE ALARM BEVONCE COLLABORATION	1220	+439	7.941	27
	22	3	LONG WAY 2 GO CASSE HEXTSELECTION/BAD BOY/ATLANTIC	794	•65	5.693	30
31	32	4	WE RIDE SPROF MARQUE.	774	•27	4311	34
32	35	3	LIMAPPRECIATED  DEDISH SHOWFICAPTOL	765	+121	3.344	36
33	30	20	UNIFACTHIFUL STATES MANDAIG	670	-191	4.864	32
39	39	3	-TT'S CIKAY (ONE BLOOD) THE CAME FEATURING ARROR RED CEFFENWITERSCOPE	570	٠n	4.323	33
35	Ī,		CHICKEN MODDLE SOUP, WEISTAR & YOUNG B FEATURING THE VOICE OF HARLEM UNIVERSAL REPUBLIC	567	+217	3.560	35
36	35	9	GO TO CHURCH IC CUSE FEATURES SHOOP DOCC & LIL JON LENCH MORNANCEN	550	-83	5.309	31
57	T,	EW	PUSH IT	542	-50	2.530	
38	40	2	STURTIN' LIKE MY DADDY	540	•30	2.958	
39	34	6	HANDS UP	515	-141	3.015	40
-		EW.	LOVE YOU SO	501	•77	3.86	38
			MATALIE LATILMANIVERSAL REPUBLIC		h	10000	

ARTIST / LABOL DEM JEANS
Chay Feet. Jermoine Dupri
(SLOT-A-LOTICAPTOL)
KEME, KCAG, KDDE, KISV, KKSS, KPTV,
KSEG, KLAH, KZFM, WKPO, WROW,
WRVZ, WXIS, XHTZ, XMOR

AMBA/SLIM) , KSFM, KWE, KXLIM, WORM, WKPO,

Rhymolast Foot. Marie (ALLIDO/JRMG) KBMB, ICKSS, KPTY, WROW, WRYZ

ADDED AT... ( COLOR KDDB

leyense, filing The Aleren, 2 Bull Joh, Bubble My Head, O Megy, Dom Jesse, O

FOR MORE STATIONS GO TO

NEW.	ANL	JACTIVE	
TITLE PLA ARTIST / LABBL /G	APN	ARTIST / LABEL	PLAYS
THE WAY I LIVE 489 Bully Bay Da Prince (UNIVERSAL REPUBLIC)	M7	FERGALICIOUS Forgio (WILLIAM/ASAMMTERSCOPE)	342/302
TOTAL STATIONS:	30	TOTAL STATIONS:	29
TOOLITTLE TOOLATE & 438	/23	THIS IS WHY I'M HOT	317/9
<b>(DA FAMIL YALLACKCROLINDA INVERSAL MOTO</b>	MPO	(AMERICAN KINGJURBAN BOX (	DFFICE)
TOTAL STATIONS:	15	TOTAL STATIONS:	20
MONEY IN THE BANK LIStroppy Feat. Young Back (BME/REPRISE/WARNER BROS.)	786	SHORTIE LIKE MINE ☆ Bow Woor Feet. Chris Brown & Johnso Austin	280/233
TOTAL STATIONS:	35	(COLUMBIA/SUM)	
		TOTAL STATIONS:	27
Chem Fant. Alicio Koya (MADHOUSE/ATLANTIC)	/30	AYOI Mys Fest. DJ Keel	224/11
TOTAL STATIONS:	31	(UNIVERSAL MOTOWN)	
	-	TOTAL STATIONS:	32
WALK IT OUT   WAS  (BIG COMPNICON)  TOTAL STATIONS:	40	SHE DON'T LaTopo (CAPITOL)	193/4
TOTAL STATIONS.	-	TOTAL STATIONS:	26
		TOTAL STRINGING	

NEW AND ACTIVE

MOST INCREASED PLAYS

MONEY MAKER +615 +520 Justin Timberlahe Feet, T.J. (Joo/Zemba) KSPM -38, WPDW -33, WAZ -33, KVEG -30, KKWO -28, KDCS -28, WPVO -25, KBT -21, WBT -21, KMCR -21 +515 SHOW STOPPER Denity Kane (Bad Boy/Adantic) ICHE -30, ICICS -34, WPYO -31, WLLD -30, ICKM -26, ICHM -26, ICHR -21, ICHM -20, WMO. -16, WMVZ -19 RING THE ALARM +439 I WANNA LOVE YOU +423 Alten Feet. Snoop Dogg (SRCAlniversal Moto Was - 39, WRDW - 57, ISSM - 31, IGNW - 28, IGDS - 28, ICAQ - 27, IGUE - 22, IGUM - 22, IGDN - 21, ISSQ - 28

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We're the ones that actually

who we're researching

# 'Chicken Noodle Soup' Boils Over

Hillary Crosley

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 Emiff was recording live from the Rucker basketball court. Seeing the crowd's visceral reaction to the song, he asked Webstar for the record.

1

DJ Webstar

One month after Enuff 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."



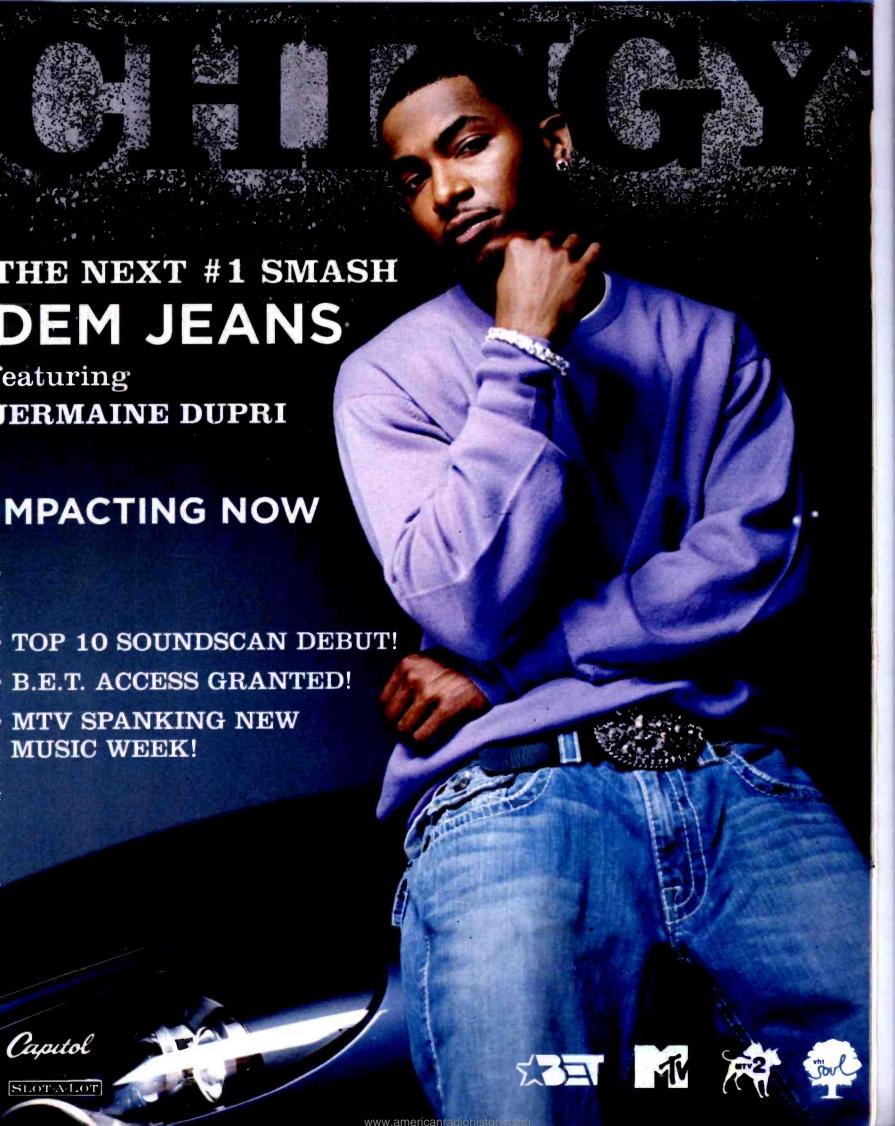
► BOW WOW STEPS ON THE RAP CHART AT NO 26 WITH HIS HIGHEST DEBUT TO DATE. "SHORTIE LIKE MINE" N. w.

No. of Lot of Lo	RAP N NIELSEN BOS CERTIFICATIONS	PLAY		AUDIE	WCE.
10 3	ARTIST MAPRIT / PROMOTION LABEL  MONEY MAKER NO. 1(1WK)/MOST INCREASED PLAYS	8100 ·	1262	79.915	RAN 2
	UDACHS FEATURING PHARRELL DITPICEF JAMPIDANG	-		Division in which the party is not a second	
	CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL		-361	82.562	1
	YUNG JOC FEAT, BRANDY NS. B. HAMBRICK BLOCK/BAD BOY SOUTH/ATLANTIC		295	6L387	3
	YOUNG DROFEATURING T.L. CRAMO HUSTLE/ATLANTIC	5542 -	685	53.842	4
1	(WHEN YOU GORNA) GIVE IT UP TO ME SEAN PALL PERTURNIC RESPIRACOLE VPIATLANTE	5443	1058	41.639	5
6 7	CHAIR HANG LOW LINE CEFFEINHTERSCOPE	4765	433	31,472	7
6 2	U AND DAT E-40 FEATURING T-PAIN & KANDICIRL SICK WID 17/BME/WARRER BROS.	4115 -	748	35.776	6
B 9 1	COME TO ME DIDDY FEATURING NEGLE SCHERZINGER BAD BOY/ATLANTIC	3600	447	29,456	8
9 1 1	STUDITIN' LIKE MY DADDY BROMAN & LILWAYNE CASHMONEY, UNIVERSAL MOTOWN	3040	267	23.920	10
10 8, 3	S SNAP YO FINGERS 82 LL JOH FEATURING E-40 & SEAN PAUL OF THE YOUNGBLOODZ MAE/TYT	2914	605	24,777	9
11 12 [	WALK IT OUT	2762	450	22.376	12
10 :	IT'S GOR' DOWN %2 YUNG JC BLDCK/BAD BOY SOUTHAT LANTIC	2703	399	23.486	n
13 13	PLIEN IT ICK ROSS SUP-IN SLIDE DET JAMEDING	2586	-318	19.770	13
14 20 :	CHECKEN MOODILE SOLID	1959	523	15.944	15
15	IT'S OKAY (ONE BLOOD)	1914	-62	15.490	16
В	CHETTO STORY CHAPTER 2	1686	-60	19.271	14
17 18	CHAMPEATURING ALICIA KEYS MADHOLISE/ATLANTIC MONEY IN THE BANK AIRPOWER	1673	338	14,681	16
18 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	HANDS UP	PRODUCTION IN	208	15.231	17
19 17 3	SO WHAT R2		384	14,585	19
20 10 2	WELV WALL WANTER		123	12.665	21
	T.I. CRANDHUSTLE/ATLANTIC				
21 21 1	BROWN BOY STREET NOVE/AME		-15	9.161	25
22 22 1	CADILLACION 6 J-MONEY SOUTHERN BOY/35-35/ASYLUM		.99	9.640	24
23 26 4	JIM JOHES OPLOMATS/KOCH	531	156	9.766	23
24   24	BUSTA RHYMES FEATURING RICK JAMES AFTERMATH/INTERSCOPE	671	122	6.442	27
25 25 1	RE CLIEF FEATURING SHEADPOLICE & LIL JOH LENCH MORPYHIGH	666	-66	5.958	28
26	SHORTTE LAKE MINE BOW WOW FEATURING CHRIS BROWN & JOHNTA AUSTIN COLUMBIA/SUM	649 •	489	10.255	22
23 1	THE PRICE TO THE PRICE OF THE P	628 -	190	2.823	40
28 29,	MANY BUT UN PRINCIL	593	-11	2.724	
29 20 4	YOUNG CAPCINE SO SO DEF/VINGIN	543	-25	2.655	
30 31 9	TOP BACK TA CRANDHUSTLE/ATLANTIC	531	•32	5.269	29
3 2 2	PITBUL TVT	496	139	3.202	35
27 1	FEELS SO GOOD REMY MAFEATURING NE-YO SRE'UNIVERSAL MOTOWN	490	163	5.176	30
33 33 2	THIS IS WHY I'M HOT AMERICAN KINGJURSAN BOX OFFICE	428	-21	2.921	38
NEW	RUBBERBAND BANKS YOUNG ORD CRAND MUSTICE/ATLANTIC	427	-86	3.487	32
5 .32	I WEAR MY STIMMA OF ASSESS AT MICHT	399	-37	3.093	37
34 E	CHUNK UP THE DEUCE	392	-34	6.990	26
37 33 9	DON'T GET IT TWISTED		-58	2.361	
38 40	ZOOM SIE	100	29	2,228	
39 NEW	I KNOW YOU WANT ME		177	1,922	
	YOUNG BLOK FEATURING JAZZE PIWAE G-LINET/INTERSCOPE POP BAY TRUNK			District of the last	
40	WME-0 ASMOANIVERSAL REPUBLIC	365	4	2.857	39

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► MONICA





Nels



THIS WEEK	-	WEBSS CHOUSET	NI NIELSEN BOS THE HITPREDICTOR TITLE CERTIFICATIONS STATUS ARTIST MARRINT / PROMOTION LABEL	PL TW	LYS	AUDIE	NCE RANK
0	5	9	MONEY MAKER NO. 1(1 WK)/MOST INCREASED PLAYS & LUDACIES FEATURING PHAMELL DTP/OFF MANDAIG	4304	+667	51.198	2
0	3	16	S.E.X. (2) LYFE JERONGS COLUMNASUF	4297	•176	41.340	3
3	1	17	PULLINY ME BACK CHIECY FEATURING TYPESE SLOT-A-LOTACATIOL	4053	-223	51.833	1,
4	2	14	I KNOW YOU SEE IT WAS DEFATERNORMEN IN B. HAMBREX BLOOMENDROY SOUTHWALLAND	3762	-404	34.436	7
0	7	6	SAY GOODBYE URIS BROWN INVEZORMA	3720	+563	40.641	4
6	4	16	SEXY LOVE N	3083	-597	32.950	8
7.	6	22	SHOULDER LEAN YOUNG DROPEATURING T.L. GRANDHUSTLE/ATLANTIK	2948	-451	34.987	6
8	14	4	RING THE ALARM BEYORCE COLUMNATION	2744	+598	37,710	5
9	10	12	GET UP CHARA FEATURING CHAMILLICINAIRE LAFACELINYE/ZOMBA	2677	•13	25.560	10
10	п	10	EVERYTIME THA BEAT DROP  MONICA FEATURING DENI FRANC'NEE BOYZ  JOMG	2623	-189	22.643	n
0	12	n	STUNTIN' LIKE MY DADDY BIDMAN & LIL WAYNE CASH MONEYANIYERSAL MOTOWN	2500	+237.	20.963	13
12	15	8	WALK IT OUT	2419	+373	20.887	14
13	15	8	CHAIN HANG LOW AIRPOWER	2400	•282	17,309	19
	9	14	CALL ON ME	2374	-325	29,300	9
	a	14	WHEN YOU GONNA) GIVE IT UP TO ME 比中	2261	-546	19.195	17
16	21	5	SEAN PAUL FEATURING KEYSHIA COLE VPIATLANTIC  COME TO ME AIRPOWER	2119	+313	19.714	Б
17	22	6	DIDDY FEATURING DECILE SCHERZINGER BAD BOY/ATLANTIC PUSH IT AIRPOWER	2044	•268	17.239	20
	17	11	RICK ROSS SLIP-N-SLIDE/DEF JAMADJAIC NEED A BOSS	2011	•200	19.503	16
	19	15	SHAREEFA FEATURING LUDACRIS DTP/DEF CON II  YOU SHOULD BE MY GIRL				
20	10	8	SAMME FEATURING SEAN PAUL OF YOUNGBLOODZ ROWDY SHE DON'T	1907	•72	13.719	24
	-		LETOVA CAPITOL U AND DAT	1901	+62	17.113	21
21	13	7	E-40 FEATURING T-PAIN 6 KANDI CIRL SICK WID TIT/BME/WARNER BROS.  GHETTO STORY CHAPTER 2	1742	-493	18.455	18
22	23	9	CHAMFEATURING ALICIA KEYS MADHOUSE/ATLANTIC MONEY IN THE BANK	1526	-90	16.128	2
120	27	5	LIL SCRAPPY FEATURING YOUNG BUCK BME/REPRISE/WARNER BROS.	1497	-252	12.363	27
26	29	4	MARY J. OLICE MATRIARCH/CEFFEN/INTERSCOPE	1408	+188	15.482	23
100	31	3	CHICKEN NOODLE SOUP. WEBSTARE YOUNG BEATURING THE VOICE OF HARLEM UNIVERSAL REPUBLIC	1392	+306	12.385	26
26	26	4	IT'S OKAY (ONE BLOOD) THE CAME FEATURING JUNIOR REID  CEFFENWITERSCOPE	1344	+51	11.167	30
27	24	8	HANDS UP LLOYD BANKS FEATURING SOCENT G-UNIT/INTERSCOPE  "G-UNIT/INTERSCOPE	1327	-67	12.216	~29
28	20	19	ME & U	1323	-485	12.345	28
2	37	2	SEXYBACK JUSTIN TIMBERLAKE JVE/70MBA	1225	+394	21.038	12
30	30	7	CAN I TAKE YOU HOME   JAMIE FOXX  JAMIE FOXX	1133	•37	9.457	33
9	35	3	UNAPPRECIATED CHERISH SHOTHUFFICARTOL	1080	•174	7.179	38
322	40	2	SHOW STOPPER DANITY KANE BAD BOY/ATLANTIC	1066	+343	11.066	31
93	33	5	TURN IT UP JOHNTA AUSTIN SO SO DEF/VIRGIN	1025	-69	5.807	
3	36	4	FAVORITE GIRL MARQUES HOUSTON T.U.C.ANIVERSAL MOTOWN	943	-51	5.468	
35	25	15	DEJA VU BEYONCE FEATURING JAY-Z COLUMBIA/SUM	918	-462	10.736	32
9	ME	W	SO EXCITED  JAMET FEATURING KIMA  VIRGIN	864	•418	5.825	
37	28	16	ENTOURAGE OMARION TULGAPPERSIM	859	-369	6.355	
38	34	12	PEANUT BUTTER & JELLY CABILLAC DONG J-MONEY SOUTHERN 80Y/75"75/ASYLUM	849	-79	9.185	34
99	39	2	TURN THE PAGE BOBBY VALENTINO DTP/DEF JAM/ID JMC	832	•104	3.933	
0	32	20	BOSSY	741	-317	6.892	40
		January.	TYL/COMEA	-	-		

30

	MOST ADDED
	TITLE NEW ARTIST / LAME. STATIONS
THE REAL PROPERTY.	DEM JEANS  Chingy Feat, Jernstein Dager  (SUT-4-GPTCAPTCA)  KRITT, KRP. KAMA, KKDA, KMDA, KPRS,  KRRI, KVSP, WRIT, WCDX, WDUX,  WEMX, WERG, WHTA, WCTX,  WEMX, WERG, WHTA, WCTX,  WIX, WAR, WJTT, WJLC,  WJC, WAR,  WJTT, WJLC,  WJC, WJR,  WWWZ, WJTT,  WJLC,  WWWZ, WJR,  WWWZ, WJTT,  WJLC,  WWWZ, WJLC,
	BOBBIN MY HEAD  BILL JAB  (INNVERSAL REPUBLIC)  KRER, KRER, KRER, KYSP, WELL, WETF, WORK,  WENC, WELP, WEXA, WEXE, WHTA,  WHOLT, WAS, W.JM, W.JT, W.JC, WR.JM,  WWW.Z.
	WWWZ  SO EXCITED Junes Foul, Kille (WRIGH) WEFA, WILL, WETP, WCDX, WEAS, WERZ, WHITA, WHITD, WKS, WPHH, WPRW, WLET, WZFX, WZFX
	PLEASE DON'T GO 12 Tonia (BLACKCROUNDALINIVERSAL) KBLR, KBTT, KIPR, KJMA, KPRS, KVSP, WDKX, WIKS, WJML, WJTT, WJUC, WZFX
	BE SOMEBORY 11 Dive (LIVEZZOARIA) KNDA, KRRQ, WETF, WELP, WEXE, WIKS, WARR, WPEC, WQRT, WZHT
	UNAPPRECIATED 10 Churleh (SHOYMEF/CAPITOL) KATZ, KMEL, WBLX, WEMX, WHIRL WMIR, WURIT, WUSL, WVEE, XM The City
Ī	SEXYBACK  Justin Timberlaha (JIVEZOMBA) KIDA, KALLI WEAS, WIZF, WJBT, WRKY, WPHH, WQSL, WZFX
	CHICKEN NOODLE SOUP. 8 Webster & Yeeing B Fest. The Voice Of Hurbers (LINVERSAL, REPUBLIC) KIRG, WERQ, WHTD, WIKS, WIZF, WJBT, WPWIZ, WYEY, WYEY.
	SHOW STOPPER Donlity Kane (BAD BOY/ATLANTIC) WHEA, WCXX, WGZB, WJBT, WJLB, WMBX, WMBI, WLBT
	WALK IT OUT Use (BIEC ODDISPRICE) WEXX, WOHT, WEDR, WERQ, WJHM, WPCC, WUSL, WZMX
	ADDED AT WKYS Washington, DC

PD: Steve Hegwood MD: P-Stew

FOR MORE STATIONS GO TO:

TITLE ARTIST / LABEL	PLAYS (CAIN	TITLE ARTIST / LABEL	PLAYS /GAIN
WE FLY HIGH Jim James (DIPLOMATS/KOCH)	723/116	TOP BACK T.L. (GRAND HUSTLE/ATLANTIC)	513/17
TOTAL STATIONS:	73	TOTAL STATIONS:	48
LOOK AT HER One Chance Fest. False (JRMG)	<b>☆ 628/25</b>	WHAT IT IZ Young Capone (SO SO DEF/VIRGIN)	486/23
TOTAL STATIONS:	42	TOTAL STATIONS:	73
AYO! Myo Fest. (IJ Keel (UNIVERSAL MOTOWN)	602/37	LONDON BRIDGE Forgio (WILLIAM/ASM/INTERSCOPE)	450/7
TOTAL STATIONS:	54	TOTAL STATIONS:	35
SMACK THAT Aban Feat. Eminem (SRC/UNIVERSAL MOTOWN)	582/162	I WANNA LOVE YOU & Ahon Fast. Sneep Dage (SRC/UNIVERSAL MOTOWN)	412/103
TOTAL STATIONS:	45	TOTAL STATIONS:	51
CHANGE ME Rubon Studdard (ARMG)	<b>☆</b> 55V31	PUT IT IN A LETTER 位 Mic Little Feet. Ne-Ye (DEF JAM/IDJAIG)	406/33
	- 4	TOTAL STATIONS:	40

MOST INCREASED PLAYS +667 MONEY MAKER MARK - SS, KNDA - SS, WGHT - SD, KEXX - SD, WP4 - 27, WJKS - 27, WB-U - 27, WGFA - 27, WKST - 24, WWPR - 23 +598 RING THE ALARM Beyonce (Columbia/SLM) NKDA +3, WHTD +28, W2HT +25, W2FX +23, WFXA +23, WUSL +21, WQCK +21, WJ+M +20, KATZ +20, KBFB +20 -563 SAY GOODBYE Chris Brown (Jive/Zombe) WMB -99, WQ+T +35, WFXA +34, WUSL +32, SHU +30, WQBT +28, WHRK +25, KBXX +23, WBFA +23, WH+H +23 +418 SO EXCITED Janet Feat. Khie (Virgin) WPH-1-27, WJKS-122, WAND-19, WEAS-19, WCXX-19, WCZB +19, KMLU-17, WFH-1-17, WBLK-17, WZF-16 +394 MUST -45, WCICL -16, WARH -61, WPWX -24, WPFE1 -20, WZHT -19, WQSL -19, WQRT -18, KBDX -17, WCHT -17

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NO	T

MIS WILE		CHOMET	TITLE ARTIST	N NIELSEN BOS CERTIFICATIONS MPRINT / PROMOTION LABEL	PL/ TW	NYS **	AUDIE	NCE RANK
1	2	16	I CALL IT LOVE NO.	1(3WKS)	1532	+86	13.755	1
2	1	37	FIND MYSELF IN YOU SHAMMORICHT	LINIVERSAL MOTOWN	1413	-50	11.003	5
3	3	29	PLY LIKE A BIRD MARAHCAREY	SAMPADAG	1327	-63	12.078	3
ć.	4	43	CAN'T LET GO ANTHONY HAMELTON	SO SO DEF/20MBA	1296	-51	12.701	2
4	5	21	MEATHER HEADLEY	RCARNEG	1217	-12	9.951	7
6	6	17	SHOOLE LUTHER VANDROSS.	JAME	1080	-6	TL259	4
•	7	13	THERE'S HOPE REMARE	UNIVERSAL MOTOWN	1057	•75	10.067	6
8	9	9	CHANGE ME RUBEN STUDDARD	ymag	937	-56	6.970	12
9		45	MARY LEUCE	CEPTEN WITERSCOPE	865	-89	8.091	9
10	10	26	YESTERDAY MARY MARY	MY BLOCK COLLANINA/SUM	860	+6	7.665	11
0	12	9	SEXY LOVE NE-YO	DEF JAMADJAG	762	-66	9.073	8
Q	-18	25	BHOUGH CRYIN MARY A BLICE FEATURING BROOK-LYN	MATRIMACHICEFFEIWINTERSCOPE	751	-97	7.692	10
0	-	5	GOT YOU HOME LUTHER VANDROSS	JAME	596	+114	4.835	14
0	15	14	CALL ON ME	VIICH	529	+18	3.286	21
f¢,	16	37	JUST CAME HERE TO CHILL THE ISLEY BROTHERS FEATURING RONALDISLEY	DEF SOLL CLASSICS/DEF JAMOUNG	905	-52	4,185	16
(6)	17	15	FREDDE JACKSON	ORPHEUS	495	+17	3.397	20
•	20	6	YOUR PORTRAIT URBANIAYSTIC	SCIBE/WARNER BROS.	458	•73	3.121	22
18	10	10	SISTA BIG BONES ANTHONY HAMILTON	SO SO DEF/20MBA	438	-32	3.765	17
19	21	8	TAKE ME AS I AM AIR	POWER MATRIAND CEPTION THIS COPE	416	-86	4.577	8
20	22	9	DAY DREAMING NATALECOLE	VERVE	345	-10	2.251	24
21	19	20	THE FACT IS (I NEED YOU)	EPICHIODEN BEACH	330	-60	2.340	23
72	23	14	DEJA VU BEYÖNCE FEATURING JAY-Z	COLUMBIA/SUM	276	-19	6.187	13
.3	25	16	U DO IT POR ME ALCEBRA	KEDAR	275	4	1.546	28
24	24	n	IMAGINE ME IURI FRANCIN FD	YO SOUL/COSPO CENTRIC/ZOMBA	272	-15	3.583	19
25	38	3	USED TO BE MY CIPL. MOST INCREASE MANINCONCHT	D PLAYS/MOST ADDED WARRENESS.	232	+137	3.610	18
26	29	8	CHANGE YOUR MIND EARTH, WINDS FIRE	KALIMBA	228	•32	1.005	36
3	28	5	SOMETHING I WANNA GIVE YOU SURSHIPE MIDDISOR	MASK WORLD	216	-1	0.972	37
28	27	8	LIKE A STAR CORROR BALEY RAE	CAPITOL	209	-21	1.665	25
0	30	14	SATISFIED PRINCE	UNIVERSAL REPUBLIC	193	•2	1.597	27
0	я	4	BOUGA YAMEZ	CONCORD	187	• <b>1</b> 1	1.077	35
5)	26	7	S.E.X. LYFE JEHNINGS	COLUMBA/SUM	184	-53	1.649	26
32	NE	W	CAN'T GET ENOUGH	MACE	152	-04	1.169	22
0	39	2	DOMELL JONES	LAFACE/ZOMBA	D6	+49	0.630	
9	RE-EN	ITRY	CAN I TAKE YOU HOME	JAME	129	+104	1.528	29
35	34	4	CONVERSATION (CAN I TALK 2 U)	HEADSTART	105	-n	0.399	
8	HE	*	ANOTHER YOU CARL THOMAS	UMBRELLA	103	•39	1.104	34
37	32	10	FUTURE ANNIVERSARY SAMSON	KEDAR/KOCH	102	-45	0.216	
3.8	36	4	BRING IT HOME SLEWAUMELL	UNIVERSAL MOTOWN	96	-n	0.827	38
39	37	10	SOMETHING ABOUT U THE TORY REHARDJECT	HOOKAMI	92	-12	0.369	
40	35	A	SHE DON'T LETOYA	CAPITOL	81	-28	0,710	2

	MOS	T AD	DED	i
			12	
TITL	T/LAMEL		STAT	
USE Brian (WAR IGHS WFXI WKLIS	D TO BE I Michiniphe MER BROS.) MOKY, WA WOLES, WI LL WITHER, W WYBE, WY	MY GIRL ICB, WBLS, ILIR, WIND DXI, WENC, QAIG, WIN ICBA, WWI	WOLT, W L W.M.Z. WMCL, W. WYLC, N. WYST,	27 FUN,
Took (BLA4 KNEX WQM	KGROUNON, KOKY, KQI	LINIVERSA GL, WOLS, VXST	L MOTOW WHILE, WE	NO JAC.
Mary (MAT KMAIK WQM	E ME AS  J. Offige  RIARCH GEF  , WOME, WI  G, WTLZ, WI	FEMALES FXC, W.M.S.	ESCOPE) L WISP,	8
COT	YOU HO! Y Vandrass (3) , WEAV, WH I, WROU	ME	, war,	7
CAN	T GET EN	HOUGH		5
Colo	YOU			5
(CRPI	IL THE EP to Jockson (EUS) , WQNC, WI		ME	3
0	MA HA James CE/20MBA) , WMGL, WX	ST		3
(G.O.C	E ROOM	MA/SUM)		2
	IG IT HOR Marrell ERSAL MOT L WXST			2

N	EW AN	DACTIVE	
TITLE ARTIST / LABEL	PLAYS KAN	TITLE ARTIST / LABEL	PLAYS /GAIN
BOOM, BOOM, BOOM Wills Clayton (MALACO)	69/16	SHO' NUFF Bar-Kays (RICHT NOW)	44/1
TOTAL STATIONS:	10	TOTAL STATIONS:	6
OH! DARLIN' Kleren (BLACK RAIN)	68/7	SAVE ROOM John Legend (G.O.O.D./COLLMBIA/SLM)	37/24
TOTAL STATIONS:	9	TOTAL STATIONS:	6
ONE LOVE Mildweet City (UNIVERSAL MOTOWN)	63/21	SCAT CATI HERE KITTY, I Billy "Soul" Bonds (WALDDXYAMALACO)	UTTYI 32/2
TOTAL STATIONS:	12	TOTAL STATIONS:	10
VICTORY Tye Tribben & G.A. (INTEGRITY GOSPEL/COLUMBIA)	<b>52/3</b> 5UM	TUESDAY	27/17
TOTAL STATIONS:	28	TOTAL STATIONS:	10
SAY GOODBYE Clarts Brown (JIVE/ZOMBA)	44/32	ASK YOURSELF Rahoom DeVaughn (JIVE/20MBA)	20/20
TOTAL STATIONS:	42	TOTAL STATIONS:	20

PLAYS +137 USED TO BE MY GIRL Brian McKnight (Warner Bros.) WTLZ - IS WOLT - IS WARZ - IS WHAR - ID WH-R - ID WHEP - 7, WILD - IS KORY - S W.BW - S WVAZ - S +114 **GOT YOU HOME** Lather Vandross (JRMG) WHEP -13, SP6-9, WD2Z-9, WD4C +7, WBAV +7, WJBW +7, WTLC-6, WHQT-6, WDLS-5, WDLT+5 \*104 CAN I TAKE YOU HOME Jamie Forin (1/9MG) W5DL • B, WGPR • 3, KO+B • 2, KJMS • 2, 10GET • 2, 10MJK • 2, KMJQ • 2, KGPL • 2, K9DC • 2, KVMA • 2 +88 TAKE ME AS I AM
Mary J. Bilge (Matriarch/Ceffen/Interscope)
WBAY - R. KOSY - R. KNGT - EL KNEK - G. KNGK - S.
WKDM - B. WXST - 7, WDMC - 7, SP-5 - 6, WKSP - 6 I CALL IT LOVE Lionel Richie (NomenDarc) WLHT -34, WLHT -17, WLHC -12, WHLH -18, KMJQ -10, WELS -8, KRNB -6, WACD -6, WACH -5, WBHC -5 +86

FOR WEEK ENDING SEPTEMBER 24, 2006
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CMN

► KELLY PRICE CRACKS THE GOSPEL TOP 10 WITH "HEALING."







THES WEEK	LASTWER	CHOMAST	TITLE SEN BOS CERTIFICATIONS ARTIST MARRINT / PROMOTION LABEL	PL/ TW	AYS	ALIEN	NCE RANK
1	1	23	VICTORY TYE THERETTA GA.  NO. 1(3 WKS) PITECHTY COSPRUCELLARIA/SIA	729	-49	3.289	1
2	2	35	THE BLESSING OF ARRAMAM DONALDLAWRENCE PRESENTS THE TRI-CITY SINCERS EMICOSPET	622	-30	2.714	5
0	4	22	THE STRUGGLE IS OVER YOUTHFOR CHIEF ENTRO COSPEL	614	+4	2.641	7.
4	3	33	IT'S ALRIGHT VICINE WHANS VENTY/ZOAMA	594	-34	2.813	3
5	5	35	BORN BLESSED JAMEN MILES OF INTEGRITY WORLD WIDE COSPEL	588	-16	2.763	4
6	6	28	CHURCH MEDLEY	517	-n	3.264	2
0	7	24	IMAGINE ME	485	+22	1.695	5
ă	13	13	KIRK FRANKLIN FO YO SOLL/GOSPO CONTRIC/ZOMBA MIEALING	460	-48	1,902	14
ŏ	n	16	KELLY PRICE COSPOCENTRIC/ZOMBA  1 MADE IT	455	•29	2.251	
10	-	21	REITH WONDERSON JOHNSON & THE SPRINTUAL VOICES WORLDWIDE/VERITY/ZOMBA  POLLOW ME			T manual	
=	*	-	WHY ME?	449	•45	2.222	
n	10	H	KERNA KKI SHEARD BAG COSPEL  I WILL GLESS THE LORD	444	•3	1.966	12
12	2	4	BYRON CALL COSPO REHTRIC/ZOMBA THANK YA JESUS	431	•5	1,978	n
13	8	21	DARREL PETTIES & STRENGTH IN PRAISE EMIGOSPEL	430	-23	2.061	10
14		43	SET ME PRISE MYRON BUTLER & LEVI EM COSPEL	424	-17	2.701	6
15	16	21	INCREDIBLE GOO YOUTHFU PRAISE EVIDENCE COSPILANTENIS COSPIL	355	+5	1.919	13
16	21	4	HEAVEN KNOWS AIRPOWER/MOST INCREASED PLAYS DETRICK HADDON TYSCOT/YERITY/ZOMBA	296	+51	1550	17
17	18	3	UM GOOD MOST ADDED SMOKE HORFA. BM COSPO.	291	•27	1.281	21
18	17	3	REMEMBER ME AIRPOWER MALACO	289	+21	1.538	18
19	19	14	BE THERE THE WALLMANS BROTHERS BLACKBERRYAMALACO	253	-3	1.326	19
20	22	19	PRAME HAM TONY TERRY STUDIO 25/ACARDEM	236	-8	1.585	15
21	20	13	ALL I WANT TO DO IS BLEES YOU AND THE COMMUNICATION OF THE COMMUNICATION	235	-n	0.325	
0	23	8	PRESEURE INTO PRAISE	231	-16	1.196	22
8	25	14	MY STORY HEIGH BLACKERRYAMIACO	219	+8	1.151	23
24	26	18	GET READY FOR YOUR MIRACLE!	215	-10	0.549	30
25	24	18	I CAN GO TO GOD IN PRAYER	198	-13	1310	20
	30	3	MALLELUJAH  ASTMECHLOSHAMCHE	106	•26	0.534	
9			TROY SMEED EMTROGOSPEI. ME'S MERKE	161	·20	0.998	- 24
28			NOVII DEC				
	27	2	SAMEL & NEW BREED BITECHTY COSPEL/COLUMBA/SUM GROCKERN BUTT PM NEGAL/RD	178	-13	0.550	29
•			BYRDICACE GOSPOCENTRIC/ZOMBA MIGHTY LONG WAY	150	+20	0.492	
30		6	JOE PACE INTEGRITY COSPEL/COLUMBA/SUM	140	-20	0.778	26

231

226

THE RESERVE
MOST ADDED
TITLE NEW STATION UM GOOD 7
Smokin Markel (EMI COSPEL) KHEV, KOLIR, WCAC, WENN, WELP, WHLW, WXEZ
OPERATOR  J Moss (COSPO CENTRIC/ZOMBA) HOEV, KOKA, WCAD, WELP, WDAD, WKEZ
HEAVEN KNOWS  Bell-lid Meddles (TYSCOTA/ERITY/ZOMBA) IDER, WCAQ, WELP, WHAL, WHEW, WARE
HE'S HERE 5 Highli (D2C) HHEV, HORE, WCAD, WPCC, WYLD
HEALING Kelly Price (COSPO CENTRIC/ZOMBA) KATZ, IO/EV, WHAL, WHEW, WYLD
IMAGINE ME IGA Providio (PO YO SOLLUGOSPO CENTRIC/ZOMBA) KATZ, IO-EV, WELIP, WSOX, WYLD
PRESSURE INTO PRAISE 4 Listed Moore (TYSCOT) IO-LR, WENN, WAND, WPZE
REMEMBER ME The Commens (MALACO) WCAO, WHAL, WHLW, WSOK
GREAT PRAISE Stuplum Hurd (NITECRITY COSPEL/COLLAMBA/SUA) KOKA, WCAQ, WOAD, WXEZ
ADDED ATon WJYD Columbus, Ohio POAID: Dison Mosby

di Griffin Fast, Lee Griffin, Falth, O

FOR MORE STATIONS GO TO: www.RadioandRecords.com

F	RECUI	RREN	TS		
	LW	THIS WEEK	TITLE ARTIST / MPRINT / PROMOTION LABEL	PL.	AYS LW
	305	6	THIS TOO SHALL PASS YOLANDA ADAMS (ELEKTRA/ATLANTIC)	223	207
	201	7	PENFECT PEACE MARVEI SAP (VENTY/20MBA)	199	214
	239	8	IT SHALL COME TO PASS  BISHOP EDDE L. LONG PRESENTS NEW BITTH TOTAL PRAISE CHOIR (EM COSPEL)	190	177
	264	9	ENGENT PLACE PASTORRUBOLPHICESSEX JR. AND THE WORD AND WORSHIP MASS OF OR (SHTTD GOSPEL/LIS)	189	189
	241	10	DELIVERANCE IS AVAILABLE VICH VOIC (PLIESPINGS COSPELEM (COSPE).)	163	218

N	EW AN	DACTIVE	
TITLE ARTIST / LABEL	PLAYS	TITLE ARTIST / LABOR	FLAYS
IN AWE OF YOU INLY (VGIV.EG/KOCH)	120/3	HIGH PRAISE Angleted Page Stature (TYSCOT/TASEIS)	99/7
TOTAL STATIONS:	- 5	TOTAL STATIONS:	В
LET IT BE ME Poster Chris Herris & David G. Ev (ABLINDANT HARVEST)	120/9	LET GO Doweyne Woods & When Sing (VERITY/ZOMBA)	96/2 pers Meet
TOTAL STATIONS:	П	TOTAL STATIONS:	
OPERATOR J Moss (GOSPO CENTRIC/ZOMBA)	119/42	THIS IS THE DAY Fred Hammand IF HAMMOND/VERITY/ZOMB	95/43 A)
TOTAL STATIONS:	-12	TOTAL STATIONS:	_ N
PRAISE TIL YOU BREAK- THROUGH Colorado Misos Chair	π7/7	HOOT A GRIP Moste Burka (MALACO)	81/1
(ALLIANT/ARTEMIS COSPEL)		TOTAL STATIONS:	2
TOTAL STATIONS:		YOU SHOWED ME	79/1
IS MY LIVING IN VAIN	115/13	Karon Clork-Shoard (WORD-CURB)	,
(LICHT/ARTEMIS COSPEL)		TOTAL STATIONS:	
TOTAL STATIONS:	17		

+51 HEAVEN KNOWS Daltrick Haddon (Tyscot/verty/Zemba) WHU. +0, WHIZ +6, WHID +6, WHIT +5, WFCF +5, WHUW +6, WHICK +3, WHUP +2, WCAO +2, WFES +2 MEALING
Kelly Price (Gaspo Cartric/Zamba)
WHA +3; WYLD +3; WHZ +3; WHZ +3; WHZ +3; WHZ +4; WHZ +2; WHZ +2 +48 +45 FOLLOW ME Virtue (Dartchild Compelficture) CompelfSUM WIPE -E, WALH -E, KOKA -E, WIPC -E, WELF -E, WIPEZ -E, WALEQ -E, WHILW -E, WIPES -E, WCAO -E

MOST INCREASED PLAYS

> +43 THIS IS THE DAY Fred Hammand (F Hammand/Verity/Zomba) WFC +5, WBLP +5, WKEZ +2, WCAO +2, WKM +2, WDL +1, WLFO +1

OPERATOR

J Mass (Cospo Contric/Zemba)
WASZ-4, WHCC-40, KNEV-4, WBLP-4, WLFD-5,
WEAL-3, WCAD-1, WBLL-1, WXVI-1, WXTC-1

30 gaspel stations are electronically monitored by Milason Breadcast Outo Systems 24 hours a day, 7 days a week. © 2006 VMU Business Media, Inc. All rights reserved.

### **GOSPEL PANEL - 39 STATIONS** WPZE Columbia, S.C. WFMV Louisville, Ky. WDAS-AM Atlanta WLOU-AM Philadelphia Baltimore WCAO-AM Columbus, Ohio WJYD Memphis WBBP-AM WPPZ Baton Rouge, La. WXOK-AM Flint, Mich. WFLT-AM Raleigh, N.C. WNNL Birmingham, Ala. Richmond, Va. WEAL-AM WENN Greensboro, N.C. WLOK-AM WPZZ WUFO-AM Huntsville, Ala. WDJL-AM Montgomery, Ala. WHLW KATZ-AM Charleston, S.C. WELIP-AM WXVI-AM Savannah, Ga. WSOK-AM INLW WXTC-AM Indianapolis WTLC-AM KHEV Shreveport, La. KOKA-AM New Orleans Charlotte, N.C. WPZS Washington D.C. WPGC-AM Jackson, Miss. WHLH WYLD-AM Chattanooga, Tenn. WNOO-AM New York WTHE-AM Cleveland WABQ-AM Little Rock, Ark. KHLR WXEZ WJMO-AM

TITLE ARTIST / IMPRINT / PROMOTION LABEL LIFT HIM UP HEZEKIAH WALKER (VENTY/ZOMBA)

SO MANY TIMES (LIVE) DORMDA CLARK-COLE (VERITY/ZOMBA) YESTERDAY MAY MAY (MY BLOCKCOLUMBA/SUN)

GOO'S GIFT AFF MAJORS FEATURING KELLY PRICE (MJSK ONE-APIC/SUM)

LONG AS I GOT SHORS
NUBECINANCIFEATURING DAMONLITTLE (WORLD WIDE GOSPEL)

# CHRISTIAN



Meeting listener expectations with your station Web site

# Beyond The Online Brochure

Kevin Peterson

s 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 fre-

quently. 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  $\dot{b}$  their brand," Mena says. "A listener who goes online to a sta-

tion'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

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

-Rey Mena

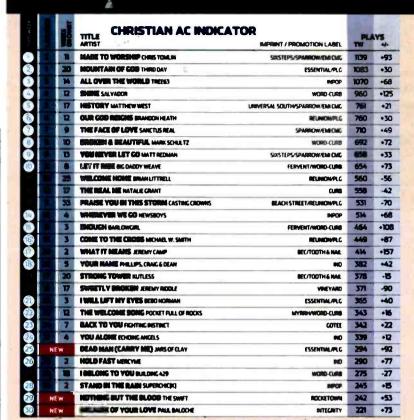
Unlike radio, new media has no time constraints. In today's on-demand media world, radio should offer "this same flexibility with your programming when it makes sense," Mena adds. "The more time they spend with your brand, the better the recall they will have if they get an Arbitron diary."

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.



► JARS OF CLAY

FOR WEEK ENDING SEPTEMBER 24, 2006







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THIS WEEK		No.	N MELSEN BOS M HITPREDICTOR TITLE CERTIFICATIONS STATUS ARTIST MAPRINT / PROMOTION LABEL	PL TW	AVS	AUDIE	NCE RANK
1	1	11	MADE TO WORSHIP ORISTONAN MO. 1(2 WKS) SWITTPS:SPARROWERS MAG	1326	•51	4.M	1
2	2	21	MOUNTAIN OF GOD THEODAY ESSENTIAL ALC	1175	+22	3,553	2
0	3	14	ALL OVER THE WORLD	1045	+61	2.682	6
0	A	10	SALVADOR WORD-CLER	1015	-104	3.552	3
5	5	34	PRAISE YOU IN THIS STORM  CASTRICTORNS  REACHSTREET/REJRIGHTEG	907	4	2.404	7
6	6	39	MY SAVIOR, MY GOD	899	+23	2.771	4
, 7	7	43	STRONG TOWER KUTLESS BEE/TOOTHA HAA	825	+B	2.760	5
8		9	BROKEN & BEAUTIFUL MAK SCHL 17 WORD-CURE	726	-98	1379	16
9		25	WELCOME HOME	726	-68	2.385	8
10	10	38	NOW GREAT IS OUR GOD OF SHISTEPS/SPARROW/EM OF	659	-6	2.018	10
11	12.	26	WHOLLY YOURS DAVID ROWER BAND SUSTEPS/SPARROW/EM ON	642	-8	2.012	n
12	16	13	OUR GOD REIGNS	633	+26	1.283	19
B	В		BECAUSE OF YOUR LOVE PAIL BALOTHE MITECRITY	599	•n	2.337	9
142		19	REAL TO ME NOME SPARROW/EM ONE	598	-31	1.836	12
(5)	15	14	LET IT RESE  BILDADDY WEAVE FERVENT/WORD-CURB	593	+42	1.676	14
(6)	17	5	ENOUGH BARLOWGE FERVENT/WORD-CURB	557	•73	1.387	17
17	25	2	WHAT IT MEANS AIRPOWER/MOST INCREASED PLAYS JERNY CALP JECTOTHS MA	519	+142	1.591	15
	16	15	MISTORY MATNEWWEST UNIVERSAL SOUTH-SPANNOW/ENI/OUG	489	-16	0.917	26
19	D	17	YOU NEVER LET GO MATT REDMAN SUSTEPS/SPARROWEMICHE	476	+38	0.958	25
89	22	4	I WILL LIFT MY EYES REDONORMAN ESSENTIAL/PLG	423	•35	0.631	
2		7	THE FACE OF LOVE SANCTUS REAL SPARROWEMI CAG	417	+28	0.844	27
0	24	4	COME TO THE CROSS MCHAELW SMITH REUNONPLG	403	+24	0.966	24
0	28	2	WHEREVER WE GO	379	+73	0.783	28
29	26	3	YOU ALONE ETHOREMENTS BO	379	+21	1.020	23
6	H	EW	HOLD FAST	366	+86	1.057	22
26	20	10	ALL WHO ARE THIRSTY HUTLESS BEC/TOOTHS NAL	362	+16	1.726	13
1	75	15	RESURRECTION NCC. SPONERG CAR	357	+22	-1.529	16
3	70	4	YOUR NAME PHILIPS, CRAIG AND DEAN BIO	344	+38	0.361	
0	RE-E	NTRY	SWEETLY BROKEN FRANCES VINEYARD	296	+16	0.621	
30	30	9	SON OF GOD STAFFED SPARROW/EM CMC	263	-18	0.661	29
						-	

493

473

	MOST A	ADDED	l
	TITLE ARTIST / LABEL		
-	DOES ANYBODY	STATION HEAR HER	_
ı	CREACH STREET/RELIN KIKCH, KLJC, KXOJ, WI	IONFLG) BDX, WCSG, W.HE	
	SHIME ON Hamilah-yatho (SPARROWALAYA/EMI WCQR, WFFH, WGTS, V	CMG) MPAR	
Ī	HOLD FAST Moreyman (INO) IQLTY, WAWZ, WOJC, W	VPOZ	
	ONLL LIFT MY EX Onto Herman (ESSENTIAL/PLG) IOFSH, WAWZ, WPCIZ	YES 3	
	WHAT IT MEANS Javany Comp (BEC/TOOTH & HAIL) KWHD, WHICH WICH	3	
-	RESURRECTION Micel Spendary (CURE) WOJC, WASJ		
	YOUR NAME Millips, Croig & Dean (INO) ISSN, WJE	2	
	DRIFTER December (SLANTED/SPRING HELI WCQR, WPAR	<b>u</b>	
	GIVE IT ALL AWA' Aaren Sheet (BRASH) KENLI KVMV	Υ 2	
	ADDED AT WFFH		

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)ECI I	DDEN	ITE	700	100
AVS	HS WEEK	TITLE	PL/	
				LW
50		MERCYME (IND)	415	397
490	7	LIFESCOVG CASTING CROWNS (NEACH STREET/NEUNION/PLG)	414	434
433	8	VOICE OF TIBLITH CASTING CHOWNS (NEACH STREET/NEUMON/PLG)	405	400
441		THES MAN JETEMY CAMP (BEC/TOOTH & NAL.)	402	418
411		THE REAL ME NATALE CRANT (CURE)	382	439
	513 490 433 441	513 - 490 - 433 - 441	TITLE ARTIST / IMPRINT / PROMOTION LABEL  I CAN ORBLY IMAGINE MERCYAL (IND)  LAPERONG LAPERONG (INDACHSTREET/REJNONPLG)  VOICE OF TRUTTH CASTRIC CROWNS (INFACH STREET/REJNONPLG)  THIS MAAN JERNYL CAMP (INFACTOOTHS MAAL)  THE REFALL ME	TITLE LIW  TITLE ATTST / IMPRINT / PROMOTION LABEL TW  TO LIPESONG (ASTINC CHOWNS (IREACH STREET/REURION/PLC)  433  VOICE OF TRUTTH CASTRIC CHOWNS (IREACH STREET/REURION/PLC)  441  THER MAIN LIPEN/CAMP (IRECTTOTH & MAIL) THER REAL MIR  THER REAL

		<b>WWW ANI</b>	DACTIVE	
	TITLE ARTIST / LABEL	PLAYS	ARTIST / LANG.	PLAYS
	SHINE ON (SPARROWLAYA/EMICMG)	236/96	GREAT AND MIGHTY Condman's Call (ESSENTIALPLG)	126/39
	TOTAL STATIONS:	12	TOTAL STATIONS:	13
	I BELIEVE Building 429 (WORD-CURB)	301/31	THE WELCOME SONG Pediat Full Of Reds OVYRRHWORD-CURE)	119/6
	TOTAL STATIONS:	7	TOTAL STATIONS:	n
HEW TATIONS	STAND IN THE RAIN	104/21	BRING GLORY Scutt Riggen (SPRING HELL)	THE/21
R 6	(INPOP)		TOTAL STATIONS:	7
	TOTAL STATIONS:	20	GIVE IT ALL AWAY	95/39
WAL	DRIFTER Describeration	164/39	Agren Sheet (BRASH)	93/99
4	(SLANTER/SPRING HILL)	_	TOTAL STATIONS:	7
	TOTAL STATIONS:	12		
	WHEN IT'S OVER	135/7	DOES ANYBODY HEAR HER Conting Crowns	90/59
- 4	(BEC/TOOTH & NAIL) TOTAL STATIONS:	В	(BEACH STREET/REUNION/PLG) TOTAL STATIONS:	10
	TOTAL STATIONS:	13	TOTAL STATIONS:	

MOST INCREASED PLAYS

> +142 WHAT IT MEANS Jeronny Canne (BEC/Tooth & Not) IQ.VA +22, WCSG +B, IC/SH +N, WACU +II, KVAAV +R, WLFJ +B, WCSR +7, KTS +7, WFFH +6, WRO +5 +104 SHINE Selvador (Mund-Curb) WPMR +25, WCQR +22, IXVFS +12, WMSL) +11, WPCZ +12, IXFS +12, WMCL) +1, IXCMS +1, WCRU +1, W.JE +4 •96 SHINE ON Micedial reaths (Service Aurorate CMC)
> (MIQ +43, WCTS +25, WESH +8, KTSH +9, WCQR +8, KUTS +2,
> WFRM +1, KLTY +1, WMLZ +1, WCR1 +1 +86 HOLD FAST Marcylle (MO) 1968-17, WMS-14, MTS1-12, WMCU-10, WFOZ-10, WVFJ -8, MTS-8, WMMZ-4, MLVA-3, MLTY-3 ENOUGH . +73 BarlowGlef (Parvant/Word-Curts)
> WESH +3, 1942R +12, KTS +8, WCSG +7, IQLC +7, WMCU +5,
> WGTS +6, WQLC +6, IQLY +6, WCVO +2

FOR WEEK ENDING SEPTEMBER 24, 2006 LIBERIOR See legend to charts in charts section for rules and symf 46 Ciriotion AC stations are electronically manitored by Niclean Breadcast Data System hours a day, 7 days a week, Ciriotion AC indicator chart compiled of 39 reporters, christ CHR 3D, christion rock 33 and inage 2D, D 2006 VHU Business Media, Inc. All rights re-

### **CHRISTIAN AC PANEL - 46 STATIONS**

Atlanta	WFSH	Detroit	WMUZ	Miami	WMCU	Rochester, N.Y.	WRCI
	WVFJ	Grand Rapids, Mich.	wcsg	Milwaukee	WFZH	Riverside, Calif.	KSGN
Birmingham, Ala.	WDJC		WJQK	Minneapolis	KTIS	Sacramento, Calif.	KKFS
Charlotte, N.C.	WRCM	Greenville, S.C.	WLFJ	Nashville	WFFH	Seattle	KCMS
Chattanooga, Tenn.	WBDX	Houston	K <b>S</b> BJ	New Orleans	WBSN	Springfield, Mo.	KWND
Cincinnati	WAKW	Indianapolis	WISG	New York	WAWZ	St. Louis	KHZR
Cleveland	WFHM	Jacksonville, Fla.	WCRJ	Omaha, Neb.	KGBI	Tampa, Fla.	WLPJ
Colorado Springs, Colo.	KBIQ	Johnson City, Tenn.	WCQR	Orlando, Fla.	WPOZ	Tulsa, Okla.	KKCM
Columbia, S.C.	WMHK	Kansas City	KLJC	Phoenix	KLVA		KXOJ
Columbus, Ohio	wcvo	Los Angeles	KFSH	Portland, Maine	WMSJ	Washington, D.C.	WGTS
Corpus Christi, Texas	KBNJ	Louisville, Ky.	WJIE	Portland, Ore.	KFIS		
Dallas	KLTY	McAllen, Texas	KVMV	Roanoke, Va.	WPAR		

TITLE ARTIST / IMPRINT / PROMOTION LABEL BLESS THE BROKEN ROAD SELAH (CURB)

BLESSED BE YOUR NAME TREES(INPOP)

HOLY IS THE LORD CHRISTONLIN(SDISTEPS/SPARROW/EM(CNG)

I AM MARK SCHULTZ (WORD-CURB)

SO LONG SELF MERCYME (NO)



# REGISTER NOW!

November 9-11, 2006
Nashville Marriott at
Vanderbilt University
Nashville, Tennessee

details soon at radioandrecords.com

# CHRISTIAN

► SKILLET | SAPE A





THIS WEEK	I	SECONAL P	TITLE CHRISTIAN CHR	IMPRINT / PROMOTION LABEL	P	IYS
0		14	ME AND JESUS STELLARKART	WORD-CURS	1109	•22
•	2	8	EVERYDAY  JESSIE DANIELS	MIDAS	1097	•25
0	7	7	STAND IN THE RAIN SUPERCHICIN	NO	1032	+161
0	3	10	LOST AT SEA JAMES NEEDHAM	NPOP	1023	-29
3		11	DEAD MAN (CARRY ME) ARSOFCIAY	ESSENTIALIPLG	953	•28
	4	16	HIGH OF 75 RELENT K	CAPITOL/COTEE	924	-61
0	•	10	THE FACE OF LOVE	SPARROW/EM CMG	910	•52
B			BREATHE YOU IN THOUSAND FOOT KRUTCH	TOOTH 6 NAIL	821	•113
9	6	19	PRAYING FOR SURRY DAYS HYPERSTATICUMON	AKT/ROCKETOWN	780	-139
10		5	WHEREVER WE GO NEWSBOYS	NPOP	679	+80
4		17	BACK TO YOU FEATING RISTING	COTTE	665	-150
IJ		25	EVERYTHING YOU EVER WANTED HAWK HELSON	* TOOTHA NAS.	625	-178
13		8	MADE TO WORSHIP	SIXSTEPS/SPARROW/EMCLMG	561	•51
14	-	2	TOMIGHT	BEL/TODTH 6 NAR	549	+97
15		7	YOU DECIDE	FLICKERAPLG	545	+45
16		2	DRIFTER DECEMBERADIO	SLANTED/SPRINGING L	496	•153
		17	WHOLLY YOURS DAVID CROWDER BAND	SUISTEPS/SPARROW/ENG CMG	496	-36
ь		7	GREY BARLOWGEL	FERVENT/WORD-CURB	400	-10
		10	SOUND OF MELODIES	ESSENTIALPIC	463	-81
20		9	WINDS OF CHANGE	SEC/TOOTH & NAIL	471	-49
21)		3	BEAUTY OF GRACE KRYSTAL MEYERS	ESSENTIAL/PLG	460	-56
22)		5	(EVERYBODY'S GOTTA) SONG TO SING	FERVENT/NORD-CURB	445	•49
		2	CUT	Q.RS	407	•66
24	N	EW	MOUNTAIN OF GOD	ESSENTIALAPLG	372	+90
25	RE-EI	NTRY	BIG ENOUGH AVESHA WOODS	COTTE	364	•48
i e	7	19	MY GENERATION		358	-78
		15	STARFELD SPARROW/DRICKE OVER MY HEAD (CABLE CAR) THE FRANT EFFA  EFFC		303	-125
		4	CONTACT	SEC/TOOTH & NAL	339	-23
į,		10	GOODBYE AUDIOADRENALINE	FORETRONT/EMICAG	333	-34
30	RE-EI	HTRY	RESIRTHING	ABDENT/SBE/NIO	327	-14

HIS AFFT	I	MORE	CHRISTIAN ROCK	BAPRINT / PROMOTION LABEL	PU TW	AYS
0		6	REBURTHMOG SMILET	ARDENI/SRE/PIO	328	+25
		17	YOU DECIDE	FLORENALG	320	4
		13	FULLY ALIVE	OCTONE/ MING	304	-35
4		9	THE REAL NEVERTHELESS	FLIDERIPLG	296	+34
		7	EVERYTHING PLAN	PUDIERALG	281	-6
	7	12	COLLIDE KRYSTAL MEYERS	ESSENTIAL/PLG	266	-3
0		n	LOVE ADDICT FAMILY FORCES	MAVERELYCOTEE	264	•25
		15	STRETCHED OVER	PL000CATE	263	-7
		34	MYSPACE ELEVERTYSEVEN	RICHTALL	261	-31
10		6	EREAK ME SEVENTHOAY SLAMER	MEC/TOOTH & MAIL	257	•10
		15	DESENSITIZED DWH33	SWE/NO	236	-13
12		4	BREAK FREE DECYFER DOWN	SHEAND	232	+40
B		5	ACTIVATE STELLARKART	WORD-CURB	223	•n
0		Ħ	FICTION WOS IN THE WAY	RIOGRAG	220	-14
15)		14	WASTE OF TIME PINSTATIC	TOOTH & NAIL	205	•7
		4	IN SUCH A STATE	CREDENTIAL	204	-13
0		7	UP ABOVE HICHRICHT SOCETY	SELECTRIC	200	+8
(8)		2	GRAVITY	TOOTH & NAIL	196	•36
		12	WESTING ON THE WALLS	SOLID STATE/TOOTH & NAIL	194	-2
		17	HIGH OF 75	CAPITOL/GOTEE	167	-n
1		8	THE STAND LAST TUESDAY	COTEE	179	-30
22		7	SO COLD I COULD SEE MY BREATH	TOOTH & NAL	179	48
		14	EREATHE YOU IN THOUSAND FOOT KRUTCH	TOOTH & NAL	177	-33
		10	THE COLDEST HEART	TOOTH & NAIL	164	-2
25		5	AUDREY, START THE REVOLUTIONS	TOOTH & NAS.	161	-9
		2	CARELESSRESS FAR	TOOTH & NAL	156	-20
		16	THIS TIME P.O.D.	ATLANTIC/WORD-CURB	148	-10
28	N	EW	REGIME CHANGE DISCRE	SHEMO	146	+47
	H	5	TIME AFTER TIME	TOOTH & NAL	143	-47
30	N	EW	SOMETHING WE CAN'T BE	TOOTH & NAIL	136	-38

elle CH.	ı		TITLE		PL	YS
				IMPRINT / PROMOTION LABEL		46-
	1	12	HEAR MY WORSHIP JAME JAMCOCHIAN	CENTRICITY	348	-5
9		8	BROKEN & BEAUTIFUL MARKSCHULTZ	WORD-CURW	325	•14
0		9	YOUR NAME PHILIPS CRAGGICAN	MO.	315	-10
0	1	7	SHIDDE SALVADOR	WORD-CURB	250	-9
		12	BECAUSE OF YOUR LOVE PALEALDINE	INTECRITY	249	-31
-		10	THE REAL ME NATALE CRANT	CURB	231	-20
		77	MOUNTAIN OF GOD THEODAY	ESSENTIAL/PLG	220	-27
		16	ORPHANS OF GOD AVAION	SPANNOW/EMICMG	210	-32
9		7	MADE TO WORSHIP CHRISTONAN	SIXSTEPS/SPARROW/EMICMC	208	-9
		6	WHOLLY YOURS DAVID (ROWDER BAND	SIXSTEPS/SPARROW/EM/CMG	170	-6

PO						
٠,	7 I LIFT UP BY EYES KATE GOURE 15 MOSANNA (YOU ARE HOLY) THA ANKS 2 SING OVER ME STIMMY DILIDIFEAT, MONDLE 3 SON OF GOD STANFELD NEW OUR GOD REIGHS SMANGONEATH		IMPRINT / PROMOTION LABEL .	TW	Y5	
0		3	HEAR OUR SONG JADONLAVK	MEC/TOOTH & NAIL	165	•22
1		5	YOU ALONE EDIONG MICELS	MO	150	•5
<b>(B)</b>			MAKE MY LIFE A PRAYER TO YOU KATHY TROCCOL	REUNIONAPLG	146	0
		7	I LIFT UP MY EYES KATEGOURE	ECM	134	-17
_ 1		16	HOSANNA (YOU ARE HOLY) TWLAPARS	SITECRITY	131	-86
16		2	SING OVER ME BETHANY BILLON FEAT. NICHOLE HORDEMAN	SPARROW/EMICNIC	116	•20
17		3	SON OF GOO STANFIELD	SPARROW/EMI CMG	112	•8
18	H	EW	OUR GOD REIGHS SIMISONHEATH	MELMONALG	105	•n
19	N	EW	BEFORE THE DAY NEWSONG	INTEGRITY	100	•73
20	N	EW	BREAKFAST TABLE DRISICE	E9-FL0/90	99	-9

## CHRISTIAN CHR PANEL - 30 STATIONS

Albuquerque, N.M.	KLYT	Norfolk, Va.	WJLZ
Anchorage, Alaska	KAFC	Ponea City, Okla.	KJTH
Bangor, Maine	WHMX	Pullman, Wash.	KFFR
Ceda/ Rapids, low	KWOF	Rapid City, S.D.	KIPT
Chicago	WONU	Saginaw, Mich.	WPRJ
Deriver	KXWA	San Luis Obispo, Callf.	KLFF
Des Moines, Iowa	KZZQ	Sellersville, Pa.	WBYO
Duluth, Minn.	WJRF	Spokane, Wash.	KTSL
Farmington, N.M.	KNMI	Springfield, Mo.	KADI
Ft. Pierce, Fla.	WSCF	Tampa, Fla.	WBVM
Green Bay, Wis.	WORQ		WYSZ
Kalamazoo, Mich.			
	WAYM		WCLQ
	WNAZ		



Indies underrepresented, icons snubbed

# Rethinking Country Music Awards

Wade Jessen

and our analysis of the nominees for this year's show (R&R, Sept. 8) prompted a written response from RPM Management's Scott Siman, whose client roster includes Tim McGraw.

"While in general I agree with your comments in your column, I think you overlook a major issue with respect to the CMA Award nominations—and that is the exclusion of independent record companies from the process. By my count, three out of 55 possible CMA nominations (or 5.5%) went to independent record companies (excluding the musician category). Contrast that with the R&R singles chart one page later in the magazine where 21 out of 60 singles (35%) are from independent labels. The numbers change slightly if you include Lyric Street (Disney) as an independent—six out of 55 CMA nominations (11%), while the number of chart singles from independents would rise to

he 40th annual Country Music Assn. Awards are a month away,

26 out of 60 (43.3%).
"If this is indeed country's biggest night, it should be more inclusive and representative of what is going on in the real world with the country fans.

"I am also troubled by the nearly identical awards voting processes for both organizations [the CMA and the Academy of Country Music]. I personally prefer that these organizations distinguish themselves by creating differing ways to do business—much the same way Nielsen Broadcast Data Systems and Mediabase distinguish themselves. So in the end, it may be the industry speaking or it just may be some of the industry speaking." Siman can be reached at scott@rpmweb.com.

While we're on the awards subject, in recent years country music's awarding bodies, CMA and ACM, have grappled with the issue of TV time for their Hall of Fame (CMA) and Pioneer Award (ACM) winners. (In the spirit of full disclosure, I am a member of the ACM board of directors and chair that organization's special awards committee.)

Viewership apparently suffers during hall of fame segments, which has led both organizations to either eliminate inductee speeches altogether, or in the shameful case of Carl Smith three years ago, the venerable star was only allowed to stand and tip his cowboy hat to the cameras. While one can empathize with ratings issues, snubbing industry icons on their biggest nights by not allowing televised acceptance speeches has prompted a lot of grumbling. The burning question for the 2006 inductees, which include Sonny James, Harold Bradley and George Strait, is how will the CMA handle this issue when they induct a younger, still productive and relevant hitmaker such as Strait?

Pioneering artists and other nonperforming inductees are the very people who built the industry and toiled to lay the foundation for the international success and acceptance for country music, and that wasn't easily achieved. If the industry's awarding bodies insist on continuing to publicly express reverence for country music's icons, they cannot have it both ways. They cannot pat industry pioneers on the back with one hand and simultaneously tell them they aren't worth the quarter-hour of TV time it takes to honor them appropriately.

This year's CMA Awards should be a starting point for meading the torn fences that the ACM and the CMA have in this particularly thorny area. Either give them the TV time they so richly deserve or move this category off the shows entirely.



► JOSH TURNER TAKES THE LEAD ON COUNTRY INDICATOR WITH "WOULD YOU GO WITH ME"

A JAM SAM,	-	CHOME	TITLE ARTST	TOR MPRINT / PROMOTION LABEL	PLA	YS	TOTA
0	3	23	WOULD YOU GO WITH ME JOSH TURNER	MEANASHVILLE	3208	+65	8.627
7	2	19	THE BUTCH BROOKS & DUNN WITH SHERYL CROW &	MICEGAL ARISTA MASHANLE	3144	-42	8.24
3	T	14	GIVE IT AWAY CHORCE STRAIT	MCAHASHVELE	3142	-113	8.31
0	5	15	I LOVED HER FIRST HEARTLAND	LOFTONCREEK	2787	-145	7.27
5	7	13	EVERY MILE A MEMORY DERKS RENTLEY	CAPITOL MASHWILLE	2710	•140	7.06
6	8	8	YOU SAVE ME KENNY CHESIEY	BNA	2459	•210	6.22
ŏ	9	6	COICE IN A LIFETIME KEITHURBAN	CAPITOL NASHWILLE	2341	-216	6.05
	4	23	BRAND NEW GIRLFRIEND STEVE HOLY	CURB	2224	-659	6.54
9	15	7	BEFORE HE CHEATS CARRE UNDERWOOD	ARISTA/ARISTA NASHVILLE	2099	+344	5.36
10	13	9	WANT TO SUCARLAND	MERCURY	2025	•176	5.10
М	10	30	FREDER A GOOD MAN DAMELLE PECK	DIG MACHINE	1951	-162	5.00
12	17-	8	MY LITTLE GIFL TIMMECRAW	CURB	1907	-189	4.8
B	14	n	LIKE RED ON A ROSE ALAN JACKSON	ARISTA NASHVILLE	1903	+95	5.8
120	21	3	NIV WISH RASCAL FLATTS	LYRIC STREET	1777	•310	4.5
15,	11	26	LEAVE THE PROCES THE WRECKERS	MAYERICK/WARHER BROS./WRN	1697	-360	4.9
lei .	6	16	SAMENINE AND SUBMERTIME FAITHHELD	WARHER BROS./WRN	1655	-972	4.5
17	20	12	SOME PROPLE CHANCE MONTCOMENY CENTRY	COLUMBIA	1600	•100	4.2
B	-	16	LOVE YOU JACK PICRAM	BIC MACHINE	1596	•76	4.3
19	22	6	CRASH HERE TONIGHT TORY KEITH	SHOW DOC NASHVILLE	1520	•191	3.8
20	10	14	MOUNTAINS LONESTAR	EMA	1514	•2	4.00
3	16	19	PERLS MAST LIKE IT SHOULD PAT CREEN	ONA	1375	-343	3.97
22	25	14	TIM MCGRAW TAYLOR SWET	BIC MACHINE	1305	•178	3.5
23	26	.4	SHE'S EVERYTHING BRAD PAISLEY	ARISTA NASHVILLE	1290	•230	3.2
24	24	13	AMARILLO SKY JASON ALDEAN	BROKEN BOW	1263	+134	3.2
25	28	16	ONE WING IN THE FIRE TRENT TOM MISON	1 YRIC STREET	963	•167	25
26	29	4	LITTLE BIT OF LIFE (RAG MORCAN	BROKEN BOW	959	-193	25
27	27	n	LIFE IS A HIGHWAY RASCAL FLATTS	WALT DISNEYA YRIC STREET	955	+83	2.10
28	23	17	STH OF NOVEMBER SIG & RICH	WARNER BROS./WRN	802	-455	2.4
29	30	n	IT'S TOO LATE TO WORRY JODEE MESSINA	CURB	773	•103	2.10
30	3	22	A GOOD MAN EMERSON DRIVE	MIDAS/NEW REVOLUTION	728	+82	1.80
0	36	3	TWO PRICK LINES ERK CHURCH	CAPITOL NASHVILLE	699	•170	1.84
62	35	5	SCORE PROPLE LEARNINGS	ASYLUM CURB	639	-95	1.77
3	22	8	I'LL WAIT FOR YOU JUE NICHOLS	UNIVERSAL SOUTH	624	+42	1.7
<b>1</b>	34	10	THE WOMAN IN MY LIFE PHIL VASSAR	ARISTANASHVILLE	624	+60	1.64
34 35	37	2	MY, OH MY THE WRECKERS	MAYERICK/WARNER BROS./WRN	609	-149	1.55
36	18	2	YOU'LL ALWAYS BE MY BABY SARAEYANS	REA	532	-180	1.2
17	-		WATCHING YOU RODNEY ATKING	CURB	472	•192	12
tin			LAGUES LOVE COLDITRY BOYS TRACE ADURS	CAPITOL NASHVILLE	451	+161	1.00
39			MINISTERNE SARAHBURTON	LYRIC STREET	372	•57	0.9
7	40	2	FRESHE MY WAY BACK HOME LEE MINWOMACK	MERCURY	371	-46	0.9

I MIS MT !	1	CHOMME	TITLE ARTIST CANADA COUNTRY MPRINT / PROMOTION LABEL	, PLA	VS.
	1	12	GIVE IT AWAY CEORCE STRAIT NEAMASHVELEGURIVERSAL	535	-1
3	3	6	CONCE IN A LIPETIME KETHURBAN CAPITOL NASHVELEFEM	521	•22
3	4	17	BUILDING BRIDGES MODISADUM WITH SHERYL CHOWA WICE EALL AMSTAIMS MILLES CHIVENG	501	•7
	2	17	LEAVE THE PIECES THE WRECKERS MAYERICIAWAINER BROSAWAINER	483	-26
	10	6	YOU SAVE ME KENNY DESIEY BHASONY BMG	469	•39
9	7	10	EVERY MILE A MEMORY DERIS MINTLEY CAPITOL MASHVILLE/EM	469	•20
7	16	4	DRINKIN' THINKIN' GEORGE CANYON UNIVERSAL	461	-90
	12	13	WOULD YOU GO WITH ME JOSHTURNER MEANASHVILLEAURVERSAL	454	•35
1		4	SEPORE HE CHEATS CARRELINGERWOOD ARISTA/SONY BMG	445	+91
	5	14	GIRL ON THE BILLBOARD THE ROAD HAMBERS OPEN ROAD	444	-26
ij		10	MARIA DOCWALKER OPENROAD	431	•2
	6	14	SUNSHINE AND SUMMERTIME FAITHFUL WARRENDS, WARREN	425	-37
5		13	BRAND NEW GIRLFRIEND STEVEHOLY CURREN	391	-47
a,	13	15	LIPE IS A HIGHWAY RASCAL PLATTS WALT DISHEY/UNIVERSAL	386	-27
	9	15	IF YOU'RE COME TRANSPICE MELL (REPORT THE DEVIL EVEN KNOWS) ROOMEY ATKENS (LABORIA	377	-60
6)	21	4	SEEDING THONGS AMONUMES BIANSONY BAC	372	•36
	22	6	WANT TO SUCARLAND MERCURYAUNVERSAL	370	+52
В	15	7	MY LITTLE GIRL THINCOMY CURRENT	369	-9
9	16	13	WALK AWAY AMANDA WILKINSON UNIVERSAL	359	•5
ō	20	10	LIKE RED ON A ROSE ALAN KOSON ARSTAMSHVLLE/SONY IMC	347	•8
D	19	7	EVERYGGGY KNOWS DIXECUIDS COLUMNASONY INC.	346	•6
0	25	3	I LOVED HER FIRST HEAGLAND LOTTON CREEKANIVERSAL	335	•69
3	27	9	SOME PROPLE CHANGE MONTCOMENY CENTRY COLUMNASONY BAIC	288	+37
	17	19	SRING IT ON HOME LITTLE OCTOME EQUITYANIVERSAL	283	-69
5	32	3	THEY'RE ALL ABOUT YOU SHAWE YELLOWIND XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX	274	+60
6	26		FVE PORGOTTEN YOU MICHELLE WRIGHT KOM	272	•7
٥	24	15	WHY DON'T WE DAMANIMASHALL BUSYMUSE	268	-5
8	30	4	GYPSY IN MY SOUL JOHNNY RED OPEN ROAD-UNIVERSAL	251	•23
ı	23	18	HOLD MY BEER AARON PRITCHETT DPM	248	-48
o	34	5	DIXIE BEAUXDERAUNT CHESCHAMICS ROCH	232	•2

FOR WEEK ENDING SEPTEMBER 24, 2005 THERE'S MUCH MORE @ www.RadioandRecords.com

CARRIE UNDERWOOD'S







	Ş <sub>√</sub>	
	PLAYS	
İ	1253 29	MOST INCREASI
	833 33	 AUDIENC (IN MILLIONS)
Į	747 35	 +3.576

THIS WELL	Listman	WEEKS ON ONE	TITLE CERTIFICATIONS STATUS ARTIST MARRIET / PROMOTION LABEL	AUC (MIME TW	LLIONS)	PLI	175
0	1	14	CFORCE STRAIT MO. B(2 WKS)	35.730	+0.997	5233	1
	2	23	MONTH POLICE WITH ME MCANASHVILLE MCANASHVILLE	33.394	•2.358	4952	2
0	6	14	ILOVED MER FIRST IN LOFTON CREEK	30.666	+3.476	4301	4
	4	19	BROOKS & OLDEN WITH SHERYL (ROW & VOICE CILL ARSTA NASHABLE	28.908	+0.899	4472	3
9	9	13	EVERY MILE A MISHORY  DERIS MENTLEY  CAPITOL MASHVELE	27.527	+2.105	4092	5
6	3	38	STEVE HOLY CONFINENCE CLASS	27.095	-3.279	3972	6
	8	6	CINCE BI A LIPETIME (APTICL NASHVILLE	27.020	-1.368	3874	7
8	5	26	LEAVE THE PIECES THE WRECKERS MAVERICIA WARNER BROS. AND I	26,997	-0.901	3826	
9	7	38	FYOMTHE COME THROUGH HOLL 15 de	24.947		3394	
10	n	8	VOUSAVENE .	24.548	·1.535	367)	
0	13	30	REPORT HE CHEATS MOST INCREASED AUDIENCE  CAME INCREMODO  AMETA/AMETA MAGNITURE  CAME INCREMODO	22.772	+3.576	3507	10
(12)	14	9	WANTE	Z1.451	+2.282	379	12
13	12	35	SUCCARLAND METICLEY STREET ON HOME NO	19.125	-3.454	2909	13
146	10	17	SANSTRUE AND SHAMESTERS &	18.729	-5.087	2678	
(15)	17	7	FAITHHILL WARRENDS, WING NY WISH	16.323	·2.534	20/6	15
16	16	•	RASCAL FLATTS LYRIC STREET  NY LITTLE GIRL			_	
(17)	16	30	TRANCCAON CLER	16.564	-2.379	2626	17
18	Б	20	DAMELLE PECK BIG MACHINE PERLS JUST LIKE IT SHOULD	16.492	+0.021	2702	14
1	19	n	PAT CREEN PA	15.544	-2572	2421	19
			MAM MOISON ANSTANASHMILE LIFE IS A MICHIALY	15.714	·1365	2494	18
	20	5	RASCAL FLATTS WALL DISNEYA VIIIC STREET CHASH HIME TRANSPORT	W.537	+1.405	1919	24
<b>W</b>	24	7	TOBY KEITH SHOW DOG MASHVILLE	12.628	+1.837	2117	22
44	23	8	MONTCOMERY CENTRY COLUMBIA	12.556	·1.202	2133	21
	22	18	MCK NEGAM DICHME	12.341	-0.899	2069	23
24	21	15	LONESTAR	12.265	+0.646	2140	20
3	26	15	TIM NECESSARY TAYLOR SHIFT MICHACOME	10.572	•1.697=	1707	25
26	27	B	AMAGELE SKY ASON ALDEAN BROKEN BOW	7.943	-L104	1606	26
	29	5	SNE'S EVERYTHING BRAD PASLEY ARISTA HASHWILE	7.675	-2.161	1365	27
28	28	26	A COOPMAN  ENERSON DRIVE MOASARW REVOLUTION	7.289	-1.675	1350	28
29	25	19	OTH OF HOVEHELER USG & RICH WARRER BROS, WITH	6.390	-2.721	1201	30
30	30	8	LITTLEBIT OF LIFE CHAIGMONGAN BROKEN BOW	5.491	+L076	TI40	31

I BM SIM;	167.00	100	TITLE ARTIST  N NIELSEN BOS THE HITPREDICTOR CERTIFICATIONS STATUS MPRINT / PROMOTION LABEL	(MIM	MENCE LUCKS)	PLA	YS
9	33	15	GREEN THE PINE TRENT TOMORSON LYNC STREET	5.A87	-1.246	1253	25
32	32	6	TWO PARK LINES ERE CAUTOL HASHWILL	4 303	+0.719	833	33
33	33	23	CAT SUTTA MY WAY CAROLINA RAM GOLITI	4 760	+0.394	747	×
34	34	12	IT'S TOO LATE TO WOMEY  JO DEE MESSINA CLIN	3,802	+0.046	839	32
9	38	8	PLL WAIT FOR YOU	170	+1.046	763	35
36	39	8	THE WOMAN BINNY LIFE	7.000	·L059	824	34
97	35	6	YOU'LL ALWAYS BE MY DAMY	7744	-0.496	539	3
38	40	9		1200	+0.800	578	
39	36	8	SAMAH BURTON LYRIC STREET	2 802	•0.117	735	37
40	41		FINDING MY WAY BACK HOME BREAKER				-
41	42	13	LEE ANN WOMACK NY, GEINY	2.625	+0.453	486	42
62	67	2	THE WRECKERS MAYERICK/WARNER BROS,/WIRM WATCHING YOU			471	43
43	46	3	ADDREY ATKINS  LADRES LOVE COLOUTRY BOYS BREAKER	2A35	·1.190	453	44
	44	•	THE REASON WHY BREAKER	2.410	+L103	496	41
45	43		VOICE CALL MEANAGHALLE MISSING OF THE BARK	2.197	+0.353	497	40
м		B	RAMOY ROCERS BAND MERCURY RED HIGH HEELS MOST ADDED	2.063	+0.173	284	49
46	48	2	KELLE PICKLER	1.909	+0.677	263	52
	49	5	RETTH ANDERSON ARISTA HASHWILLE	1.754	+0.526	177	58
(48)	45	9	THE LOST TRALEIS ANA	1501	+0.073	322	47
<b>@</b>	54	10	VENERATE STEVE AZAR DANCANDASANEW REVOLUTION	1.471	-0.448	346	46
50	35	2	THE SHE WAS MAMA CLAY WALKER ASYLVAN-CLINE	1.453	+0.533	182	56
(5)	55	3	ASPLEY MORROE WITH RONNIE DLAN COLLANDA	1408	+0.394	272	50
	23	4	LANCES KATRIMA ELAM LINEVERSAL SOUTH	1.335	+0.197	414	45
(3)	53	6	EMMINISTRATE LEMELY CHIRS YOUNG REA	1.288	+0.102	330	48
	22	3	I JUST CAME BACK FROM A VINNE BARRYL WORLEY 903 MUSIC	1.273	+0.009	133	
<b>9</b>	90	n	TWE GOT PRINCIPES THAT 80 THI MCCRAW CURB	1.227	+0.037	42	
4	37	17	CALIFORNIA CITILS  GRETCHEN WILSON  COLLAMINA	1.159	-1.590	128	
9	58	2	COMP ASCORE LITTLE DIC TOWN GOLITY	1,105	+0.302	178	57
58	NE	w	ALYSSA LIES HOT SHOT DEBUT ASSONITIONAL CARROLL AGESTA MASHALLE	0.994	+0.532	75	
59	60	4	PRINCELLANGUEZE ROCKY CONFORT/COS	0.910	+0.176	235	23
	6.7			-			54
٧,	-		THOSEA HATEL	0.895	+0.328	193	54

MOST INCREASED AUDIENCE (IN MILLIONS)
+3.576 BEFORE HE CHEATS
+3.476 ILOVED HER FIRST
+2.534 MY WISH
+2.380 MY LITTLE GIRL
WOULD YOU GO WITH ME
Josh Turner (MCA Natholis) NELT - QA72, NEPL - QUESQ WITH - QUESC NAME - QUESQ WYTH - QUESC NAME - QUESQ WYTH - QUESC NAME - QUESC WYTH - QUESC NAME - QUESC NAME - QUESC NAME - QUESC NAME

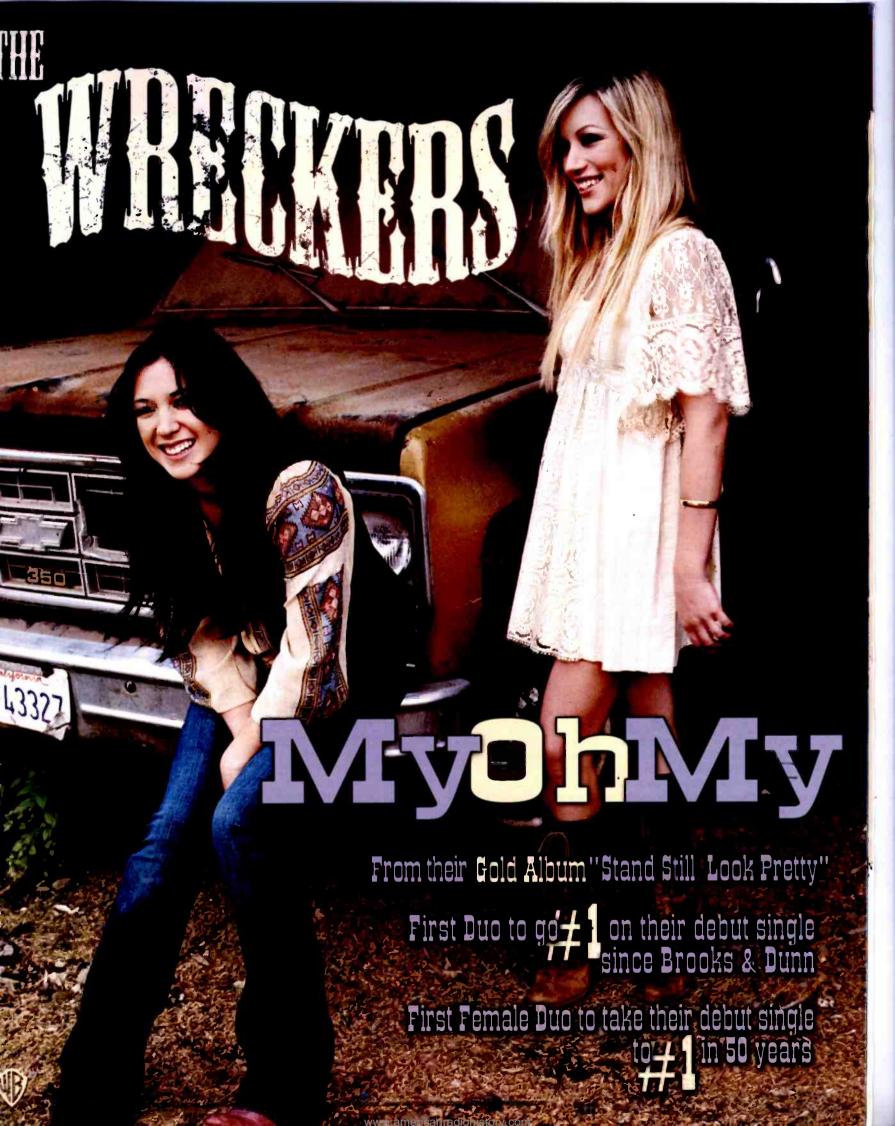
	NEW AND ACTIVE	
TITLE ARTIST/LABEL AUD/GAM	TITLE ARTIST / LAMEL AUD / GAIN	TITLE ARTIST / LABEL AUD / GAIN
IF HER LOVIN' DON'T KILL ME 0.879/0.256 Juliu Andurani (RAYBAW/WARNER BROS./WRN)	DIRECTIONS 0.502/0.212	STEALING KISSES 0.434/0.399 Faith Hill WARRER BROS, WIND
TOTAL STATIONS: 75	TOTAL STATIONS: 27	TOTAL STATIONS: 60
SO AM I 0.743/0.078 Trust William (COLUMBA)	TAKING BACK MY BRAVE 0.464/0.101 Corolin Danie Jahrens	STARTIN' WITH ME 0.425/0.150
TOTAL STATIONS: 29	(EQUITY)	(RCA)
	TOTAL STATIONS: 23	TOTAL STATIONS: 24





We're the ones that actually

who we're researching





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

# **AC's Ideal Playlist**

Chuck Taylor CTaylor@RadioandRecords.com

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

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 chartcontributing 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 Eachey 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.

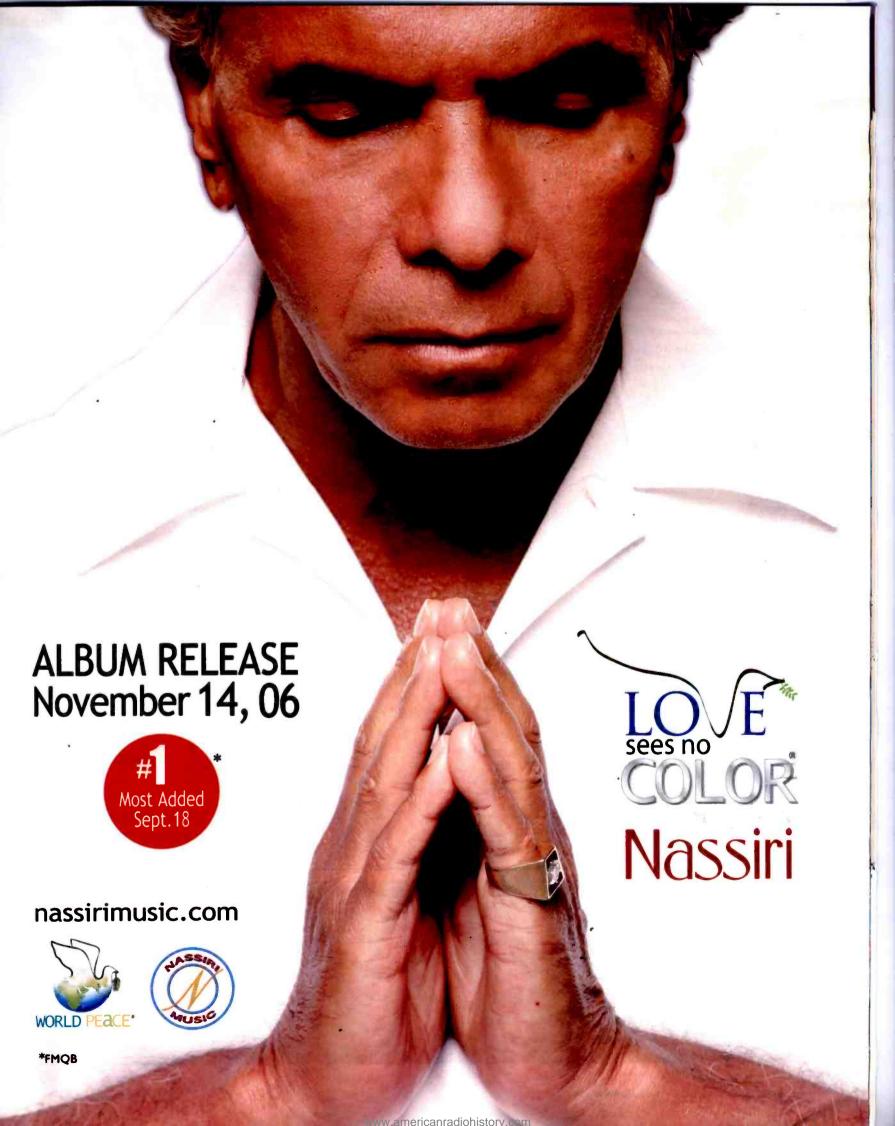
The '70s command much less attention from AC (8%), with Eric Clapton, America and England Dan & John Ford Coley titles falling far below the top 50 nationally. And finally, the '60s (1%) have all but vanished from AC, with only Van Morrison clearing the 100 most-played titles.

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.'



. 14 m		į	TITLE CANADA AC MPRINT / PROMOTION LABEL	PL	AYS
0	7	7		396	-
0	3	I		Date of the last	
	1	2		358	
9	5	n			ř
	2	24			
6	8	15		337	
	4	35		317	
		19		336	
	9	15	BLACK HORSE & THE CHERRY TREE ATTURSTALL RELEITLESSYNCHIM	293	
10	20	9	EASY BAREMAKEDLAGES DESPERATION/METTWERK/WARMER	270	•
0	15	22	WHEN DID YOU FALL (IN LOVE WITH MIC) OWNS RCE ROCOLLAWAYSON INC.	269	
	10	34	EVER THE SAME ROUTHOMAS MELSMAATLANTIC/WARMER	269	
	12	16	CHESCHE MOISOLE SON INC.	264	
14)	21	7	PULL ME THROUGH MICUOY WARES	240	
	n	35	A NIGHT LIKE THIS TOM SHICK WARREN	237	**
6	15	16	DO YOU DANCE MYSKY	235	
7	23	5	THE BRIDGE ELTON, OHN ROCKET/INTERSCOPE/UNIVERSAL	221 •	
- 1	14	37	INTO THE MYSTIC COLINAMIS MACRASIC	219	-5
- 1	10	59	YOUTHE BEAUTIFUL JAMES BLUIT CLISTANDIATLANTICWAINER		_
	17	70	BAD DAY DAMEL POWTER WARNER WARNER WARNER	213	-1
	19	15	THE REDULE FIVE FOR FICHTING AWARE-COLUMNASON INC.	204	-11
2	22	20	WHO SAYS YOU CAN'T GO HOME BOHJOM SLANDARWERSAL	180	-6
	24	15	PUT YOUR RECORDS ON COMMERNAL YRAE CAPITOLISM	160	_
- [	25	19	I THINK OF YOU GETTINGHESS		-9
	23	3	LAKE OF FIRE SHAVE	127	-12
	29	15	NOT READY TO MAKE NICE DISECULUS OPENWORKOLARIA/SONY BAG	119	+41
	27	17	GOOD THING YAME	116	•16
	20	8	WAITING ON THE WORLD TO CHANGE COMMAYER AWARESTE LANGUAGES OF	114	•10
	ř.		YOU ARE LOVED (DON'T GIVE UP) JOSHGROBAN MARECOLUMBASONY BMG	ПЗ	•2
	33	3	FAR AWAY HORELAND	93	•70

т		-		93	
1114 11			TITLE CANADA HOT AC		LAYS
	15		2 WAITING ON THE WORLD TO CHANGE JOHNMAN AWARKCHIMIASON MA		4-
2	1 2			675	•2
Č	ı,		EM EM	662	•2
ă	3		SLANDUMVERSAL	547	+81
		F	CONTRACTOR OF THE CONTRACTOR O	546	-4
6	Ę	H	REASON ME.	496	-43
ڄ	1		MATERIAL MATERIAL	495	•19
8		15	AWARE/COLUMNA/SONY MAC	493	•11
9	T	10	ME/SON INC	456	•22
	9		LAFACE/SORY BMG	433	-16
	3	19	PROMISCUOUS NELLYFURTADDFEATURING TIMBALAND MOSLEY/CEFFENUNIVERSAL	432	-60
II)	2	8	MATE ME BLUE OCTOBER UNIVERSAL MOTOMMUNIVERSAL	425	•26
2	17	6	CHASING CARS SHOWPATROL POLYBOWAGAMWITERSCOPEANIVERSAL	401	+54
3	8	10	EASY BARBANEDLADIES DESPENATION/NETTWERK/WARNER	377	+47
	13	14	PUT YOUR RECORDS ON CORRESPALEY FALE CAPITOLISM	374	-3
	D	23	CRAZY CHARLS BARKLEY DOWNTOWNATLANTIC WARRIER	372	-70
	B	12	EVERYTHING IS ALRIGHT TOMSHICK WARREN	371	
	14	22	DAMI CALIFORNIA REDIOTORIPENDES WARRENDOS WARR		-22
	22	5	CALL ME WHEN YOUTH COME DUNCTURE	362	-31
	16	19	DEVE S BARTY and	354	•62
ı	-	17	CLERGEN VICE STREET	339	-31
ı	N	3	SUNDAY MORNING II-05	328	-10
1	21	24	CMIT OF NOV AREAD AREA	317	+102
ı	19	22	WI CHALLES	317	*4
ł	25	30	HIPS DON'T LIE SHADRAFEATURING WYCLEF JEAN EPIC/SONY BAG	330	-21
		-	OVER MY HEAD (CABLE CAR) THE FRAY ENCION MIC	286	+30
ł	26	1	I LIKE THE WAY BODYROCKERS UNIVERSAL REPUBLICATIVERSAL	252	0
1	27	-	MOVE ALONG THE ALL-AMERICAN REJECTS DOCHOUSE/INTERSCOPE/ANVERSAL	251	+7
ı	24	21	NOT READY TO MAKE NICE DIXECUOS OPENWIZECOLINGA/SONY ING	235	-26
1	30	5	MANGING ON DEVENERABALL DAYLIGHT/EPIC/SONY BING	226	-9
Į	20	24	STAY WITH YOU COOCOODOLLS WARREN BROS. AWARREN	218	4
ı	20	24	SINCE YOU'VE BEEN GONE THEORY OF A DEADMAN 60-MARVERS M	216	-57









THIS WEEK	100	2000	TITLE CERTIFICATIONS W HITPREDICTOR STATUS ARTIST MANNIT / PROMOTION LABEL	FL.	AYS	ALIDE	NCE AVE
0	1	30	UNWRITTEN NO. 1(4 WKS) 13 m	1600	-6	12.374	2
	2	39	BAD DAY DANEL POWTER WARRENDS	1486	-40	12.839	1
6	4	27	WHAT'S LEFT OF ME	1281	•23	9,552	6
7	6	21	BLACK HORSE & THE CHERRY TREE	1161	-15	9.000	4
6		22	WHAT PLARTS THE MOST RASCAL PLATTS LYNK STREETABLLYMOOD	1154	+127	6.376	11
١.	3	59	YOU'RE BEAUTIFUL 853 AMES BLUNT CUSTANOVARIANTS.	163	-193	10.305	3
	5	41	EVER THE SAME ROBTHOMAS MELSMAATLANTK	1139	-66	9.667	3
93	7	50	RECAUSE OF YOU NAME OF YOUR STANKS	1062	-85	8.349	8
9	11	19	THE RIDGLE FIVE FOR FIGHTING AWARE/COLLARDA	1014	+10	8.350	7
	10	66	YOU AND ME NS	1006	•9	8.151	9
	9	33	WHO SAYS YOU CAN'T GO HOME 122 to 150 HOME	991	-27	7.891	10
12	13	10	WHEN THE STARS GO BLUE MOST INCREASED PLAYS N &	751	-162	3,794	15
-2	12	33	WHEN DID YOU FALL (IN LOVE WITH ME)	645	-153	3.147	16
(2)	8	9	CRAZY CMALSBARRLEY COMMISSION COMMISSION AVA	580	•78	6.001	12
15	17	15	I CALL IT LOVE LOVE NOVE SLANDYDAYG	520	-89	4.985	13
	16	23	OVER MY HEAD (CABLE CAR)  DEFRAY  EPIC	438	-44	2.607	20
17	20	5	HAVE YOU EVER SEEN THE RAIN AIRPOWER TODSTEWART	385	+64	4.750	16
0	19	14	PUT YOUR RECORDS ON CONTROL CAPITOL	363	•35	2.822	17
19	18	n	WAIT FOR ME 808 SEGER HIDEOUT/CAPITOL	354	•3	1.635	23
20	21	6	THE BRIDGE AIRPOWER BOOKTANTERSCOPE	252	+14	2.673	19
	22	15	FREE JON SECADA MES	226	4	1.050	26
22	26	2	YOU ARE LOVED (DON'T GIVE UP) MOST ADDED JOSHCROBAN H3/REPRISE	185	•76	2.466	21
23)	25	4	WAITING ON THE WORLD TO CHANGE ON MAYER AWARE/COLUMBIA	163	•30	1.031	27
20	26	4	FAR AWAY NICKELBACK ROADRINGERIELAG	174	-10	1.193	24
	23	20	UPSIDE DOWN  JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC	171	·B	0.90	29
26	27	8	SAY GOODEYE JORDAN KNICHT DILET WITH DEBORAH CIBSON TRANS CONTINENTAL	136	-29	0.375	
1	28	2	JUST IN TIME TONY SENSETT DUET WITH MICHAEL BUILE RPMCOLLANGEA	96	•23	2.761	-16
•	NE	W	JUMP MADDIMA WARNER BROS.	65	+52	0.937	28
-	30	5	FREE LOOP (ONE NIGHT STAND) DAME, POWTER WARMER BROS.	65	4	1.081	25
30	-	×	HIPS DON'T LIE N3 SHAKRA FEATURING WYCLEF JEAN EPIC	55	•10	L893	22
	_						

	MOST ADDED
2	HTLE STATIONS
-	NOW ARE LOVED BONT GIVE UP) BO
0	BAZY Service Service DOWNTOWNOLAVA) TOV, WASH, WHOM, W.DE, WHIC
	THE BRIDGE 3 RocigeTriNTERSCOPE) ICRZ, WHIC, WHU
T	UST IN TIME 'our General Dust With Mildred Bubb MNACOLINGIA) JUDI, WSIO1, WSUY
6	AVE YOU EVER SEEN THE RAIN SELLET THREE OST, WINGS, WIICH
S C K	MANUER BROS.) TSM, KWAY, WLHT
G.	VHAT HURTS THE MOST 2 INICIA PILITA LYRIC STREETHOLLYWOOD) ESZ, ROBK
	OCOBYE MY LOVER 2 INSTARDIATION (C) IASH, WLHT

WAITING ON THE WORLD

PD/MD: Bernie Moody Burry Manillers, Can't Take My Eyes OH Of Yes, O

FOR MORE STATIONS GO TO:

ADDED AT... KWAV

err. CA

RECURRENTS TITLE ARTIST / IMPRINT / PROMOTION LABEL PLAYS TW LW DRIFT AWAY UNDLE KRACKER FEAT, DOBE CRAY (LAVA) N6 579 532 523 K 545 580 MICHAEL BLIBLE (H.SAREPRISE) YOU'LL THINK OF ME KETHURANI(CAPITOL INSPIRALE/BLC) Nº4 521 MAKING MEMORIES OF US KETHURSAN(CAPITOL NASHVILLE/BLG) 505 478

		NEW AND ACTIVE						
	ARTIST / LABOL	PLAYS	TITLE ARTIST / LABOL	PLAYS				
	IT'S ALL RIGHT Arron Noville (BURGLINDY)	44/10	PAST DAY OF MY LIFE PAST VARIANT (ARISTA NASHVILLE)	30/2				
ď	TOTAL STATIONS:		TOTAL STATIONS:	- 6				
	WITHOUT YOU Cley Affices (RCA/MAG)	36/31	CHASING CARS Snow Putral (POLYDOR/ASAMINTERSCOPE)	27/21				
	TOTAL STATIONS:		TOTAL STATIONS:	4				
	RIVER Sereh McLachtan (AMSTA/RMG)	36/16	JUST LIKE HEAVEN Kotle Melne (DRAMATICO)	26/4				
	TOTAL STATIONS:	. 7	TOTAL STATIONS	5				

+182 WHEN THE STARS GO BLUE Tim McGraw (Curb/Reprise)
WLEV +ID, KNEG +ID, WOEF +ID, WLET +ID, KNEG +ID, WHEM +ID, KTEM +ID, +127 WHAT HURTS THE MOST Rescal Flatts (Lynk StreetHelly cod)
WHAL -21 KSFI-16, IRICW-13, KWAY-7, ICEY-4,
WEZF-4, WTVR-4, WVAF-6, ILICL-4, WAP1-6 +89 I CALL IT LOVE Lional Richio (Idenato),AC) KTDY - IL WSLY - 6, KOAU - 5, WZD - 5, WACH - 4, WALK - 4, W.BR - 4, KTSM - 4, WLAG - 3, WACF - 3 +78 CRAZY +76 (DON'T GIVE UP)

Jeah Groben (N3/Reprise)

WRVR-15, USDF-16, DOCW-16, WODF-15,
WWC-15, WHLD-16, WYJB-16, WDZ-16, WTVR-16

MOST INCREASED PLAYS

88 AC, 26 Canada AC and 25 Canada hat AC stations are electrosically repetitured by Makea Brendont Data Systems 24 hours a day, 7 days a week. (c) 2006 VMU Business Media, Inc. All rights reserved.

### **AC PANEL - 86 STATIONS**

Albany, N.Y.
Albuquerque, N.M.
Allentown, Pa.
Atlantic City, N.J.
Augusta, Ca.
Austin, Texas
Birmingham, Ala.
Boston
Burlington, Vt.
Charleston, S.C.
Charleston, W. Va.
Chattanooga, Tenn.
Cincinnati
Cleveland
Columbia, S.C.

TITLE ARTIST / IMPRINT / PROMOTION LABEL

BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)

THE FIRST CUT IS THE DEEPEST SHERYL CROW(AGAMINTERSCOPE)

KMCA

WLEV

WB8Q KKMJ

WDEF WRRM

LONGLY NO MORE
ROB THOMAS (MELISMA/ATLANTIC)

BREATHE (2 AM)

HEAVEN LOS LONELY BOYS (ORVERIC)

3 42

Columbus, Ohio Dallas Dayton, Ohio El Paso, Texas Flint, Mich. Grand Rapids, Mich.

N4 706

N5 653

N2 618

8:4

w5ny KVIL Honolulu Huntsville, Ala. WLQT WLH1 WOOD WMYI WSPA

705

663

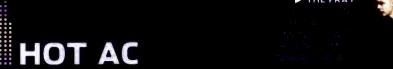
KSSK WAHR WRSA WYXB WTFM KCKC WJXB KQIS

Manchester, N.H. McAllen, Telas Memphis Mobile, Ala. Monmouth/Ocean, N.J. Monterey, Calif. Montgomery, Ala. Nassau-Suffolk, N.Y. New Orleans New York Norfolk, Va. Orlando, Fla. Philadeiphia

WZID KVLY WRVR WMXC WOBM KWAV WMXS WALK WLMC WWOE WMCF

Portland, Maine Portland, Ore. Poughkeepsie, N.Y. Providence, R.I. Roanoke, Va. Sacramento, Calif.

WHOM KKCW WHUD WWL! WRAL WTVR San Jose Seattle Spokane, Wash. Springfield, Mass. Springfield, Mo. Tampa, Fla. Toledo, Ohio KBAY KRWM KISC WMAS KGBX WMTX WRVF KMXZ Tucson, Ariz. Washington, D.C. Wichita, Kan. Wilkes Barre, Pa. WJBR WARM







1

1 1 0		- Colores	DECOME	TITLE CERTIFICATIONS TATUS ARTIST ROPENT / PROMOTION LABEL	PLA TW	YS	AUDIE) MELLIONS	ICE RANK
2   9   ADRIANTED MANUEL MAN	1	1	16		2572	+236	13.929	1
2   97   COUNTS AND LETT   DOMESTION AND A   2.005   -6.00   18.297	0	3	14		2362	+150	13.242	2
1	•	2	19		2205	-126	11.201	4
4   47 THE FIRM THE PICK   15 CAMASHING CARRS   FOLYOMASHINGTHERDOWN   2003 - 2003   2005   20.788     7   15 CAMASHING CARRS   FOLYOMASHINGTHERDOWN   2003 - 2005   20.788     8   15 THE FIRM THE PICK   15 CAMASHINGTHERDOWN   2005   2005   20.788     8   25 THE FIRM THE PICK   2005   2005   2005   20.788     9   25 CAMASHING CARRS & THE CHERRY TRIBE   2005   2005   2005   2005     10   17 MACH PLATTS THE MOST   17 KE STREET PICK LINE   2005   2005   2005   2005     10   17 MACH PLATTS THE MOST   17 KE STREET PICK LINE   2005	0	5	21		2096	+51	10.976	6
13   15   MOW TO SAME A LIFE   MOST INCREASED PLAYS   1918   -246   11.087     8   35   RALACK HOPSE & THE CHERRY TRIE   REJENTASS/WICK   1556   -441   10.107     8   30   RALACK HOPSE & THE CHERRY TRIE   REJENTASS/WICK   1556   -441   10.107     9   30   RALACK HOPSE & THE CHERRY TRIE   REJENTASS/WICK   1560   -47   9.4865     10   10   WHAT HARPTS THE MOST   LYRICSTRETIAGULYWICO   1264   -7   9.4865     11   23   RANG CALIFORNIA   10.107   10.107     12   23   RANG CALIFORNIA   10.107   10.107   10.107     12   33   RANG CALIFORNIA   10.107   10.107   10.107     13   24   LIRWINITTEN   10.107   10.107   10.107   10.107     14   25   RANG CALIFORNIA   10.107   10.107   10.107   10.107     15   5   CALIL MIX WHERE YOUTHE SOURK   10.107   14.107   14.107   14.107   14.107     15   5   CALIL MIX WHERE YOUTHE SOURK   10.107   14.107   14.107   14.107   14.107     16   13   RANG CALIFORNIA   10.107   14.107   14.107   14.107   14.107     17   9   LIPS OF AN ANGEL   10.107   14.107   14.107   14.107   14.107     18   13   NOTTHING LEFT TO LOSIK   ALIPOWER   ALIPOWER   ALIPOWER   10.107   14.107   14.107   14.107     19   12   12   LIPS OF AN ANGEL   10.107   14.107	4	4	47		2088	-117	11.572	3
B	6	7	16	CHASING CARS SHOW PATROL POLYDOR/AGAMMITERSCOPE	2063	•203	10.761	7
10   35   STITUTIAL   REBRILSSONICA   RESCRIPTION   RECORD   REC	0	13	15		1916	•246	11.087	5
10   17   PREFERENCE   AMMERICALISMA   SUPERITOR   1728   -34   9.014     10   17   MAKAR HARTS THE MOST   LYRISTRETHOLITHOOD   1728   -34   9.014     11   23   CORNER MATTAR   CAPTO, 1647   -7   8.316     12   23   CAMP CALLPORNHAA   N. 167   167   -61   6.795     13   9   42   UNIVERSITED   N. 1607   -177   7.975     15   25   35   SALVIVI ISE   INDURINGUAL   1607   -177   7.975     16   17   9   LIPP OF AN ANCEL   LIPPONTE   1607   -177   -7.975     17   9   LIPP OF AN ANCEL   LIPPONTE   1607   -177   -7.975     18   13   INVESTED   N. 1607   -177   -7.975     19   LIPP OF AN ANCEL   LIPPONTE   1607   -177   -7.975     10   21   22   NOTHING LEFT TO LOSE   AIRPOWER   AIRPOWER   1607   -7.70   -7.90   -7.70     10   21   22   NOTHING LEFT TO LOSE   AIRPOWER   AIRPOWER   AIRPOWER   -7.70   -7.80   -3.395     10   25   AIRPOWER   AIRPOWER   AIRPOWER   AIRPOWER   -7.70   -7.80   -7.80     20   27   STEADY, AS SHE GOES   TREBULLES/WIGHT   -7.70   -7.50   -7.50   -7.50     20   27   STEADY, AS SHE GOES   TREBULANCE   -7.70   -7.50   -7.50   -7.50   -7.50     20   20   40   SEXTRACK   -7.70   -7.50   -7	×	6	35		1836	-141	10.103	8
10   17   MACKA FRATTS	9	8	20	FIVE FOR FIGHTING AWARE/COLUMBA	1804	-7	9.665	9
1	10	10	177	Wilder Heart Street House	1728	-34	9.014	10
1   23   MINOTORIFFERS   NAMER RIDS   107   -51   0.795     3   42   UNIVERTITIED   107   1077   7.976     12   33   SALVE IME   1084   1085   1087   -177   7.976     13   5   6   CALL MR VIVER YOU'RE SORER   1084   1089   1089   1089   335   7.305     17   9   LIPE OF AN ANGEL   LIPERSAL REPAIR.   1371   -214   6.124     18   13   I WRITE SIME NOT TRAGEDIES   1080   1087   1087   1087   1087   1087   1087     19   10   LIPE OF AN ANGEL   LIPERSAL REPAIR.   1371   -214   6.124     10   10   10   NOTHING LEFT TO LOSE   AIRPOWER   1087   1087   1087   1087     10   12   22   MATERIARY   1080   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087   1087     10   10   10   1087   1087   1087   1087   1087   1087   1087   1087   1087   1087   1087     10   10   10   1087	0	14	13		1647	•7	8.316	12
1	12	n	23	RED HOT CHILIPEPPERS WARRENDES.	1617	-61	6.795	15
12   33	13	9	42		1607	-177	7.976	13
10   10   10   10   10   10   10   10	14	12	33		1527	-148	9.003	n
18   13   1 WINTE SINE NOT TRAGEDIES   10   10   10   10   10   10   10   1	15	5	8		1419	+35	7.305	14
21 22   NOTHING LEFT TO LOSE   AIRPOWER   ST.   S.   S.   S.   S.   S.   S.   S	13	17	9		1371	+214	6.124	17
21   22   AMPT NO OTHER MAN   SCANAGE   971   12   5.253     20   24   6   SUDDENLY I SEE   AIRPOWER   SEE	0	16	13		1230	+151	6.719	16
20   24 6   SUDDENLY   SEE   AIRPOWER   SEANCE   STATES   SECOND   STATES   SECOND   STATES   SECOND   SEANCE   SECOND   SECOND   SEANCE   SECOND   SEANCE   SECOND   SEANCE   SECOND   SEANCE   SECOND   SEANCE	18	21	22		977	+38	3.936	20
22   15    BOSTON	19	19	15		971	+12	5.253	16
22   15	20	24	6		859	+177	4.633	19
23   10   STEADY, AS SHE GOES   THERSORE   741   452   3.038     23   10   STEADY, AS SHE GOES   THERDMANY2   741   452   3.038     24   4   SEXYBACK   1	2	22	16	RIGISTON DE PC	836	+71	3.560	21
20 28 4 SEXTREACK REPUBLIANC REPU	22	20	17		767	-192	2.580	23
30   7   WHEN YOU WIRE YOUNG	23	23	10	STEADY, AS SHE GORS THE RACONTEURS THERD MANY?	741	•52	3.038	22
30   7   WHEN YOU WIRE YOUNG	26	28	4		518	+132	2.286	26
29   9   CANTY LET GO   REARING   375   -1   0.523		25	5		513	+76	2.504	25
27   12   PROMISCUOUS   NO.   1233	26	30	7		403	-57	L717	28
27   12   NELLY FURTADOPEATURIN, THIS MAND   MOSIEVACETEN   200   -39   0.333     28   19   WHERETO YOU GO   FORT MINOR FEATURING, HULLY BROOK   MACHINE SHOPWINNER RIDS.   352   -69   1.090     31   8   RIVEL   REPORT	27	29	9	CAN'T LET GO	375	•1	0.523	
25   9   FORT IMMOREFATURISCHOLLY BROOK   MACHIES SHOWMARKER BROS.   332   3-99   10.99	28	27	12	- Nontheader	360	-39	1.933	27
31 8   GOOD DAY   ATLANTK   308 +11   1265	29	26	19	WHERE'D YOU GO	352	-69	1.090	32
30   2   ROBTHOMS	0	31	8	GOOD DAY	308	+11	1.265	31
32   0   TEDY CREAT   CREAT COLUMBA   CREAT	31	36	2		290	+123	2.558	24
39 2   NEME IT GOES AGAIN   CAPTOL   234   -681   0.488	3.	32	6		253	-6	0.503	-
33   S	9	39	2	HERE IT GOES AGAIN	234	-81	0.488	
35 3   WHEN THE STARS GO BLUE   103   42   0.798	34	23	5	MAMA'S ROOM	225	-8	0.448	
37 2   HEARD THE WORLD   EVENUELAVA   181 -22   0.264	0	35	3	WHEN THE STARS GO BLUE	163	+2	0.798	36
TOO LITTLE TOO LATE   DAFAMILVELACKGOUPDILINVERSAL MOTORN   166   <68   0.654	0	37	2	HEARD THE WORLD	161	+23	0.264	
40 3 BAST TONES N. 195 +3 O.883	9	,		TOO LITTLE TOO LATE	166	+68	0.654	37
39 40 3 BUTTONS 10 15 43 0.883	18	34	4	WANTED DEAD OR ALIVE	161	-47	0.894	33
A STATE OF THE PARTY OF THE PAR	39	40	3	BUTTONS 1:	155	•3	0.863	34
I DON'T FEEL LIKE DANCEY  SCISOR SISTERS  LINVERSAL MOTORMI  153 +9 0.543	0	,	ŒW	I DON'T FEEL LIKE DANCH!	153	-9	0.543	40

	1815	
	MOST ADD	ED
	ARTIST / LABEL	STATION
	STREETCONNER SYMP Rub Thomas (MELISMA/ATLANTIC) KURB, Sirius The Pulsa, WAYV, W.E.K, WMJC, WRQX	WCDA,
-	LIPS OF AN ANGEL Hade (LINVERSAL REPUBLIC) KINN, KINN, KZZO, WJLK, W	KTI, WANKK
İ	HERE IT GOES AGAIN OK OF (CAPITOL) KLLC, KLTG, KMXB, KZPT, KZ	ZO, WPTE
i	CHASING CARS Snow Patrol (POLYDON/AGM/INTERSCOPE KALZ, KIDI, WKTI, WMC, WQLI	,
Ī	SEXYBACK  Justo Timborishs (INVEZOMBA)  KAMI, KVAIA, WENS, WKOD	
-	HOW TO SAVE A LIFE The Frey (EPIC) KOMOL, WHIC, WAREZ, WOLH	4
-	GOODBYE MY LOVER James Blust (CUSTARD/ATLANTIC) KFBZ, KSRZ, WOADL, XM FByA	126
-	HIGH SCHOOL NEVER Bouling For Samp (FFROE/JVE/ZOMBA) KFBZ, KLTG, WAYV, WKLO	ENOS 4
İ	SO INSANE Smesh Mouth (BEAUTIFUL BOMB/RED INC) KFBZ, KLTG, WINAF	
	SUDDENLY I SEE  ICT Tunstall (RELENTLESS/VIRGIN)  KYSR, WINK, WZPL	

N	<b>WEW ANI</b>	DACTIVE
TITLE ARTIST / LABEL	PLAYS	TITLE PLAYS ARTIST / LABEL /GAIN
I CAN'T HATE YOU ANYMORE	129/52	LEARNING THE HARD WAY 95/2 Gin Blossems (HYSRID)
(JIVE/ZOMBA)		TOTAL STATIONS: 10
TOTAL STATIONS:	- 14	
I DARE YOU	116/12	TELL ME BABY Rud Hut Chill Poppers (WARNER BROS.)
(ATLANTIC)		TOTAL STATIONS: 7
TOTAL STATIONS:	6.	
MANDOLIN MOON State Head (CROAKIN POETS/ANG)	116/35	TO ME NOW 63/4 Most Leaf Fest, Marian Reven (VISCIN)
TOTAL STATIONS:	13	TOTAL STATIONS: 9
EASY Baronded Ladies (DESPERATIONALTIWERK)	110/12	REAL GONE \$5/18 Shoryl Crow (WALT DISNEY)
TOTAL STATIONS:		TOTAL STATIONS:
BEAUTIFUL WRECK Shown Mullion (VANGUARD/WELK)	105/7	GONE GOING GONE \$5/9 The Black Eyed Pean Feat. Jack Johnson (ASSMINTERSCOPE)
TOTAL STATIONS:	-	TOTAL STATIONS:

MOST **INCREASED** PLAYS +246 HOW TO SAVE A LIFE +236

+203

The Fray (Epic)
ISTZ +25, KYKY +16, KYIS +14, WBK +14, WCMX +15, WDVD
+12, KYLLI +12, WTSS +12, WRQX +11, KALZ +11 FAR AWAY PHICKERBACK (Roadmoner/ID.IMG) RYES-25, RELY-25, RYLEL-24, WENS-24, KRILZ-15, KLIRB 16, WTRIK-12, WEPE - IL WIÇAL - IL WENS-18 +214 LIPS OF AN ANGEL

43

Hinder (Universit Republic)
W/TE +21, WCT1 +15, KRSK +16, WWADE +16, KALZ +15, KPEK +1,
KSRZ +11, KSTZ +10, WMBZ +10, KVSR +10 CHASING CARS

Snow Patrol (Polydor/A&M/Interscope) RVAU +27, WAYX +15, KSTZ +15, KYE +15, WKTI +15, KBBY +14, WALE +15, KIDI +15, KFLZ +11, WRMF +10 +177 SUDDENLY I SEE

FOR WEEK ENDING SEPTEMBER 24, 2006 LIBGIDIDE See legand to charts in charts section for rules and sym 74 hat AC stations are electronically munitared by Mahan Breadcast Data Systems 24 hours a day, 7 days a work. © 2006 VMU Business Media, Inc. All rights reserved.

### **HOT AC PANEL - 74 STATIONS**

Akron, Ohio Albany, N.Y. Albuquerque, N.M. Atlantic City, N.J. Austin, Texas Bakersfield, Calif. Baltlmore Boston Buffalo, N.Y. Charlotte, N.C. Chicago Cincinnati

WKDD KPEK КАМХ WBMX Detroit El Paso, Texas Ft. Myers, Fla. WTMX

WOAL

Dayton, Ohio Denver Des Moines, Iowa

WBNS KLTG KDMX WMMX KIMN

Harrisburg, Pa. Hartford, Conn. Indianapolis Las Vegas Lexington, Ky. Los Angeles Louisville, Ky. Memphis

WNNK кнмх WCDA KURB KYSR WMBZ

Monmouth/Ocean, N.J. Nassau-Suffolk, N.Y. Norfolk, Va. Oklahoma City Omaha, Neb.

ADDED AT. WRQX

Westington, D.C. OMPD: Kenny King MD: Carol Parker O.A.R., Heard The World, 13 Jovel, Good Day, 12 Rob Thomas, Streetcorner S

FOR MORE STATIONS 60 TO: www.RadioandRecords.co

WKTI WMYX WJLK WMJC WPLJ WPTE KOKO KSRZ WOMX KBBY кмхр

MIX IOZ3EM

Pittsburgh Portkind, Malne Portland, Ore. Sacramento, Calif. San Diego San Francisco

Seattle

Santa Barbara, Calif. KRUZ

WZPT WMGX KRSK KZZO KUDD KLLC Sirius XM

Spokane, Wash. Toledo, Ohio Topeka, Kan. Washington, D.C. West Palm Beach, Fla. Wichita, Kan. Worcester, Mass.

KZPT WRQX WRMF KFBZ WXLO THE PULSE FLIGHT 26

KCDA

KZZU

KLZR

WWWM



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

> dited 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-plussecond 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



	E	100	TITLE SMOOTH JAZZ INDICATOR		PL	AYS
Ē,		38		IMPRINT / PROMOTION LABEL	TW	-
9		17	WALAT GOES IT TAKE (TO WIN YOUR LOVE) PETER WHITE	LEGACY/COLLAMBIA	322	
2	2	24	CHILLAXIN RUCE CROOME	HARADA JAZZIBLG	287	
3	5	6	THE TOTAL EXPENSACE CONEY JAMES FEAT, GRONCE DURE	CONCORD	272	
4	3	12	MY LOVE'S LEAVIN' FOURPLAY FEAT, MICHAEL MICHAEL	BLUEBIRD/RCA VICTOR	257	
5	6	36	ALWAYS THENKING OF YOU HEX COLONIE	NAMADA JAZZ/BLG	256	
6	7	24	GET GGWM GM IT WAYNAM TISDALE	RENDEZVOUS	252	
7	4	12	FROM AS THE WIND THE JAZZMASTERS	TRIPPININIPYTHM	249	133
8	8	23	TRUE BLUE MINOLABAR	CRP/VERVE	208	
	9	17	BEAT STREET DAVID SENOR	PEAK/CONCORD	207	
0	12	21	PORWARD EMOTION PIECES OF A DREAM	HEADS UP	195	
ī 12	10	16	DRESGED TO CHILL MANON MEADOWS	HEADSUP	195	*
	13	20	PUT YOUR RECORDS ON COMME BALLEY RAE	CAPITOL	170	
3	16	18	SATURBAY COOL BRAN SIMPSON	REVOEZVOUS	168	*
5	14	8	ICALL IT LOVE LIDIES, NOVE	ISLAND/ID.MG	167	-
5)	19	2	NOORNING CHORCE BENSON & AL JAMPEAU	CONCORD	163	
6	15	18	MONDAY SPEAKS EVERETTE HAIP	SHANACHE	157	
7	n	12	UNDER THE SUIT MEDIAL FRANCS	HOCH	153	-
8	22	5	IF I AMPT GOT YOU ENCOARDS	NARADA JAZZIELG	143	
9	17	9	SAY IT'S 30 RICHARDELLOT	ARTIZEN	138	
0	24	3	STREET TALK DANSEGE.	NATIVE LANGUAGE	134 '	
b	16	10	PELIX THE CAT CREC ADMIS	RIPA	137	+1
2	20	19	LOCK WHAT'S HAPPENED SHLTS	ARTIZEN	126	
В	23	15	EASY BORS IT QUISLE	TRIPPININIBITYTIGA	125	*
٥	25	4	GIRL IN THE RED BRESS CHECK HARLINGS	TREPUN ROTTING	119	•
	21	6	GRONGY PONGY HLS	BAJA/TSR	118	
6	RE-E	TRY	BINGO JINGO THE REPORTORS	PEAKACONCORD	TIO	•
7	27	n	MANUFLA BAY JONATHAN BUTLER	REMOTEVOUS	110	+1
a	28	4	HILLINGE'S ATTRACTION JOYCE COOLING	NARADA JAZZARLG	110	*1
9	26	10	PASSION SRIVE SOSSY LYLE	HEADSUP	106	+1
0	NE	w	MONTAUK MOON MATT MARSHAK	PRIMATE	97	+2

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

more from the perspective of song The custom edit would have made the song incomplete as a the payoff."

structure and tend to favor the part of a song that was most difficult, that pushed me the hardest, generally the bridge-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."

first listen, but since it had so many impressions before it was introduced, it works." Euge Groove



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# SMOOTH JAZZ





THIS WEEK	LASTWEEN	WEEKS	TITLE SEN BOS ARTIST MPRINT / PROMOTION LABEL	PL. TW	AYS	AUDIE	NCE
1	1	17	WHAT DOES IT TAKE (TO WIN YOUR LOVE) NO. 1(14 WKS) PETERWHIE LEGACYTOLIANIA	607	-19	8.844	1
2	2	12	FREE AS THE WIND MOST INCREASED PLAYS TREPUNT INVITAM	546	+37	7.555	2
3	5	7	THE TOTAL EXPERIENCE BONEY JAMES FEATURING CERRIC BLUE CONTORD	468	+10	6.134	4
4	3	27	TRUE BLUE	465	-37	7.128	3
9	7	21	FORWARD EMOTION PREES OF A DIE AM HEADS UP	449	•26	5.377	6
6	4	28	CHILLAXIN EUG GROOVE NARADA MZZ/BLG	448	-21	5.408	5
7	6	24	CET DOWN ON IT	402	-31	5,166	9
8	9	15	MY LOVE'S LEAVING	390	-7	5.055	10
9	10	16	FOURPLAY FEATURING MICHAEL MCDOHALD BLUEBRONICA VICTOR  I CALL IT LOVE	378	+28	5.248	7
48	8	34	LIDNEL RICHE ISLAND/ID.AIG  ALWAYS THINKING OF YOU	364	-37	4.576	n
41	n	30	MEKCOLIOIME NARADA MZZ/BLG MISMALOYA BEACH	- Control	-3/	-	
-18	8	-	RAY PARKER JR. RAYDIO	348		5.176	8
4	*	-	CEORCE BENSON & AL JARREAU CONCORD JAZZ/CONCORD  BEAT STREET	304	•17	4.469	13
4	B	7	DAVID BENOT PEAUCONCORD PUT YOUR RECORDS ON	304	-1	4.285	14
-	12	22	CORNNE BALLEY RAE CAPITOL	298	-12	4.499	12
5	15	19	SATURDAY COOL. BRIAN SMPSON HENDEZYOUS	275	+23	2.709	17
6	16	15	SAY IT'S SO RICHARDELLIOT ARTIZEN	272	+29	3.392	5
7	17	13	DRESSED TO CHILL MARION MEADOWS HEADS UP	213	•17	2.601	18
8 1	18	23	IF I AIN'T GOT YOU MOST ADDED HARADA JAZZALG	209	+35	2.900	16
9 1	19	4	IT'S ALL RIGHT AIRPOWER BURGINGY	126	+14	1.413	20
0 2	21	5	HEART OF THE MATTER AIRPOWER MOVESAL MOTORM	126	+30	2.005	19
0	5	3	IT'S TOO LATE MICHAEL LINGTON RENDEZVOLS	91	+13	0.686	26
2 2	20	16	LOOK WHAT'S HAPPENED SHLTS APTERN	91	-17	0.672	27
3 2	22	10	EASY DOES IT OUSUR TRAPPIN W BHYTHM	86	-10	0.661	28
. 2	23	10	MONDAY SPEAKS	84	-10	0.735	25
5 2	77	7	STREET TALK	83	•11	0.366	
6 2	24	13	SWE	76	4	1,221	21
7	86	5	LUTHER VANDROSS JAME CARL IN THE RED DRESS	73	-5	0.00	23
		6	CRAZY TRIPPIN W RHYTHAL	13	-3	Shower?	
	9	7	CMALS BARKLEY DOWNTOWNLAVA DAY DREADING			0.754	24
			MATALE COLE VERVE	58	-1	0.498	30
2	10	5	JONATHAN BUTLER RENDEZVOUS	55	•3	0.348	

E S	
MOST AD	DED
THILE ARTIST/LASEL  FI ABIT GOT YOU	STATIONS 3
Eric Durtus (NARADA JAZZ/BLG) KIFM, WJZZ, WV.Z DAY DREAMING	
Natalie Cole (VERVE) WJZZ, WWW, WYJZ	
Arron Meville (BURGLINDY) KBZN, KIFM	2
Jim Brichman Peat, Marc / (SLG/RCA VICTOR) KJCD, WJZZ	2
Politippe Salese Trie (GENTENDEZVOUS) WJZZ, WQCD	2
ORESSED TO CHILL Marian Mandress (HEADS UP) IOLIZ, WOSJ	2
(OFENLICHTYEAR) WJSJ, WJZI	2
SATURDAY COOL Brian Simpson (RENDEZVOUS) KOAL, WYJZ	2
HEART OF THE MAT	TER 2

FOR MORE STATIONS GO TO:

			RECURRENTS			
I MID WILEA	TITLE ARTIST / IMPRINT / PROMOTION LABEL	PL.	AYS	THIS WEED	TTTL	
	HOLDING BACK THE YEARS (2005) SMRV RED(SMR VIEDLOMVERVE FOREAST/VERVE)	228	230	6	TOTAL	
	LET'S GET STARTED BRAN (LIERTSON (CRPYCERVE)	200	190	7	STE	
	OH HAPPY DAY (LIVE) RANSEY LEWS (MARADA MZZ/RLG)	193	207	В	YOU	
	DO IT AGAIN PMLIPP SAISSE TRIO(CAN/RENDEZVOUS)	193	228	C <sub>1</sub>	2MD	
	BAGGEST PART OF ME	160	204	1	IT'S	

- municuminationshintininis

46

TITLE	PL	AYS
ARTIST / IMPRINT / PROMOTION LABEL	TW	LW
WINELITE PAUL BROWN (CRP/VERVE)	169	174
STEPPHY OUT KIN WATERS (SHANACHE)	166	173
YOU GOT IT MO FORCE WITH SHAMING OF SCHOOLER OCTAVE/BLC)	146	135
ZHID Z HIGHE NAJEE (HEADSUP)	143	157
IT'S ALL GOOD Brus Samson (America Volus)	140	130

TITLE ARTIST / LABEL	/GAIN	ARTIST / LABEL	PLAY!
PLL MAKE LOVE TO YOU Kirk Whatem (RENDEZVOUS)	50/4	ESCAPE Jim Brichman Feet, Marc Anteine (SLG)	39/2
TOTAL STATIONS:	100	TOTAL STATIONS:	
MILDRED'S ATTRACTION Jayon Cooling (NARADA JAZZ/BLG)	48/4	BINGO JINGO The Repringtons (PEAK/CONCORD)	37/2
TOTAL STATIONS:	B	TOTAL STATIONS:	2
MY GEISHA Poolo Rustichelli (NEXT AGE)	43/0	WAY UP Waymen Tladate (RENDEZVOUS)	36/7
TOTAL STATIONS:	5	TOTAL STATIONS:	

MOST INCREASED PLAYS

+37

1, 12	W.E IR, IO-LE - S, WLVE - L, WLOQ - S, KTWV - 2, WOS.) - IRED - 2, W.S 2, IOSS - 2, ISS.) - 2
+35	IF I AIN'T GOT YOU
	Eric Darius (Nurada Jazz/ELG) W.EDN +1, KIFM +5, KDAS +5, KYOT +4, WY.E +4, W.ED +2 KLE +2, WOSJ +2, KSSJ +1, W.EA +1
+30	HEART OF THE MATTER

FREE AS THE WIND

W.ZZ - Q KOLZ - Q WWW - 3 KTWV - 3 KLED - 2 W.ZA - 2 KDM - 2 WLVE - 1 KLZ - 1 +29 SAY IT'S SO
Richard Elliot (ARTicon)
WWAY-13, KSSI-48, KUCD-7, WZD-2, KTWV-1, KEZN-1, WZZ-1, WOSJ-1, WWW-1, WLVE-1

| CALL IT LOVE | Lieuel Richie (Minerolas) | ISSI-5, INSF-4, INDH-1, INDQ-1, INZ-5, INDH-2, | W.ZZ-2, WS.IT-2, ISPM-2, INW.Z-1 +28

### **SMOOTH JAZZ PANEL - 29 STATIONS**

Atlanta	WJZZ	Milwaukee	WJZI
Baltimore	WSMJ	New York	WQCD
Chicago	WNUA	Orlando	WLOQ
Cleveland	WNWV	Phoenix	KYOT
Columbus, Ohio	WJZA	Portland, Ore.	KIJZ
Dallas	KOAI	Sacramento, Calif.	KSSJ
Dayton, Ohio	WDSJ	Salt Lake City	KBZN
Denver	KJCD	San Diego	KIFM
Detroit	WVMV	Seattle	KWJZ
Houston	KHJZ	San Francisco	KKSF
Indianapolis	WYJZ	Tampa, Fla.	WSJT
Jacksonville, Fla.	LZLW	Washington, D.C.	WJZW
Las Vegas	KOAS	Sirius	Jazz Cafe
Los Angeles	KTWV	XM	Watercolors
Miami	WLVE		

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# ROCK



Food for thought when assembling annual budgets

# Show Me The Money

Mike Boyle MBoyle@RadioandRecords.com

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 com-

pany. We have so many constituen-

"In a tough market, it seems there

is never enough money to go around.

several factors including the competi-

tive environment, recent ratings his-

to become more creative. Our Des

Moines rock station, KAZR [Lazer

103.31 had listeners create TV com-

mercials 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

"Frequently, however, it forces us

tory, sales needs, etc.

We end up prioritizing based upon

cies to factor, including listeners,

advertisers and shareholders.

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.

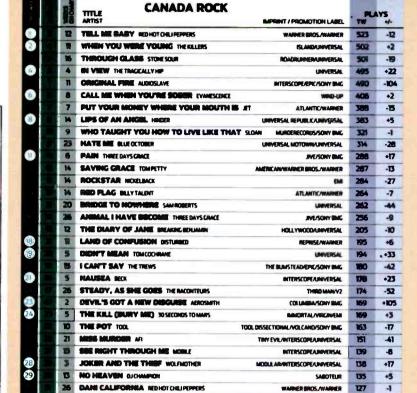
Another tool to have ready is plain and simple common sense.

"Remember in the big corporate world that how your first two quarters go dictates how the second half of the vear 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.

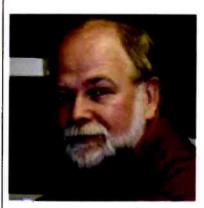
Emmis heritage rock WLUP (the Loop)/Chicago PD Tim Dukes says, "Tonuny King, our director of marketing and promotions, puts together a budget for all the marketing projects, whether it's television, outdoor, direct mail, etc., and together we mold it into the overall budget plan."

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



HOT CHILI PEPPERS

FOR WEEK ENDING SEPTEMBER 24, 2006



The motto is, trim the top line to deliver the bottom -Garrett Hart

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."





# **ALTERNATIVE**

1 1 14 TELL ME BARRY   NO. 1 (3 WIS)   WISHER BOOK   1774   -1   8.660	a H M She L		CHOMME	N MIEL SEN BOS THE HITPREDICTOR TITLE CERTIFICATIONS STATUS ARTIST IMPRINT / PROMOTION LABEL	PL.	LYS,	ALIDIENCE MILLIONE RAN		
THE RELIES	1	1	14		1979	-27	8.324	2	
### AMMARIA I HAN'TE RECORM   18	0		n	WHEN YOU WERE YOUNG SLANDIDAG	1774	-1	8.680	1	
15   THERDICHO CLASS   THE BRARY OF JAME			25	ANIMAL I HAVE SECOME	1734	-90	7.209	4	
1			15	THROUGH GLASS	1633	-28	6.129	6	
1   32   THE REAL (GRATY MIC)   SOCIOUS TOWN   SO			16	THE DIARY OF JAME	1583	-19	5.995	8	
1   3   CALL ME WINDS YOU'RE SORRER   WIND U   515 - 26   5.300     3   TO INCESCRIE!   WINDS   TO INCESCRIE!   WINDS   WIND		•	32	THE KILL (BURY ME)	1555	-39	7.593	3	
11 3   WILLOWEY TO THE ELECK PARADE MOST INCREASED PLAYS   204 - 272   7.278		•	8	CALL ME WHEN YOU'RE SORER	53	-28	5.530	9	
	8	11	3	WELCOME TO THE BLACK PARADE MOST INCREASED PLAYS	1504	•272	7.278	5	
S	9		7	PUT YOUR MONEY WHERE YOUR MOUTH IS	1455	+45	5.076	n	
22   MESS MURDER   TRYPULATITISCHE   1309 -185   6.094			15	KNIGHTS OF CYDONIA	1309	-17	5.527	10	
10   LIPS OF AM ANCEL   LIMPERA REPURLE   1083 - 36   4.734     12   THE POT   TOOL DISSECTIONAL/ACL/MODIQUE   1039 - 96   3.564     13   THE POT   TOOL DISSECTIONAL/ACL/MODIQUE   1039 - 96   3.564     15   MALIEREA   BITERSCOPE   1034   19   3.100     16   MALIEREA   BITERSCOPE   1034   19   3.100     17   MALIEREA   BITERSCOPE   1034   19   3.100     18   TO BE LOVED   READY TO FALL   GETTER   692 - 30   3.062     19   FACE DOWN   GETTER   692 - 30   3.062     10   GETTER   692 - 30   3.062     11   ORIGINAL FIRM   MITERSCOPER   693 - 530   4.062     12   LANDO OF CONFLISION   GETTER   693 - 530   4.2   2.265     17   CHARLES   FILLYDOMALMITISTICOPE   751   101   4.453     18   TANY WORDER?   BITERSCOPE   754   100   4.453     19   HUNSTE SIMS NOT TRACEDIES   RETERIORE   754   100   3.066     16   TANY WORDER?   BITERSCOPE   724   100   3.066     17   SIMPLE TO CICAM   LIMPERS, LIDTON   660   433   1.958     18   TO THE COCEAM   LIMPERS, LIDTON   660   433   1.958     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   660   433   1.958     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   664   450   2.023     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   664   450   2.023     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   433   1.252     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   433   1.252     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   433   1.252     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   433   1.252     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   434   1.252     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   434   1.252     10   MOLE BIT THE COCEAM   LIMPERS, LIDTON   666   434   1.252   1.252   1.254   1.255   1.254   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.255   1.25			23	IMPS MURDER	1309	-185	6.094	7	
THE POT   TOOL DISSECTIONAL/POLLAND/QUAR   1039   -95   3.554			10	LIPS OF AN ANGEL	1083	•36	4.734	В	
S				THE POT #				17	
Second	H			NAUSEA				16	
1	15			TO BE LOVED				16	
PACE DOWN   REED JUPPUT APPAIRITY   REED JUPPUT AS SHEE GOES   THE INCOMPLIAN   REPORT   REED JUPPUT AS SHEE GOES   THE INCOMPLIAN   REPORT   REED JUPPUT AS SHEE GOES   THE INCOMPLIAN   REPORT	۲			READY TO FALL				19	
STEADY, AS SHE GOES   THIRD MANY   854   -43   4.98			-	FACE DOWN			المنطقال	24	
THE ACCOTTAGE   THE ACCOTTAG	M			STEADY, AS SHE GOES				12	
12   LAND OF CONFLETION   REPRESE   790   442   2.265     13   7   CHASRING CARS   SIGN MATTELL   SIGN MATTEL			-	ORIGINAL FIRE				22	
1								25	
SHOWATION				DISTURBED REPRESE				14	
10 OKEO   CAPTOL   10 OKEO   CAPTOL   10 OKEO   10 OKE	2		-	SHOW PATROL POLYBOR/AGAMPHTERSCOPE	The same			21	
19   NWITTE SINE NOT TRAGEDIES   15   16   16   16   16   16   16   16				OKCO CAPITOL					
				KEANE INTERSCOPE				20	
BALE COTORER			19	PANICIAT THE DISCO DECAYONICE/FUELED BY RAMENLAVA	-			5	
10 OO IT FOR ME NOW AMELS NO ARMANYS   SURFTRAMERFER   590 -131   1.424	25			BLUE OCTOBER UNIVERSAL MOTOWN		-		27	
23   3   LEVER.   THE MICHIGHER   SSS   SURFERINGE   SSS	26)			DEFTONES MAYERICIA/REPRISE			-	26	
MATE () REALLY DON'T LIKE YOU)		2	10	ANCELS AND ARWAYES SUBSTONE/COFFEN	590	-131		34	
PLANINGERS  9 HENDERS SHEEDOIN ATLANTIC 457 -30 1.472  13 JOKER AND THE THEF MINILARVITERSCOPE 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST) COLLABA 19 ROOFTOPS (A LIBERATION BROADCAST)			3	THE RACONTEURS THEO MANY 2				37	
3	29	2	4	PLANIMITETS FEATLESSHOLLYWOOD	Character of the last			28	
WOLFACHER   WOLFACHERSCOPE   WOLFACHER			9	SHINEDOWN ATLANTIC		-30		31	
STREET ST	0	2	3	WOLFMOTHER MINULAR/INTERSCOME	422	+31	1.093	38	
2		-	19	LOSTPROPHETS COLUMBIA	382	-72.	1.454	22	
13   15   15   15   15   15   15   15	33	NE	W	AFT THRYEVE-INTERSCOPE	371	+126	2.480	23	
10   DEATH-CAS FOR CUTE	3		2	CHARLS BARKLEY BOHRITOWN/LAVA	368	+66	0.943	39	
1   1   1   1   1   1   1   1   1   1		M	13	DEATH CAS FOR CUTE ATLANTIC	350	-86	1342	36	
TEARS DON'T FALL BULLET FORM VALERINE TRUSTICLUM-FOOMA 333 -52 0.633 THIS TRUSTICLUM-FOOMA 333 -52 0.633 THIS TRUSTICLUM-FOOMA 333 -52 0.633 THIS TRUSTICLUM-FOOMA 333 -52 0.633 THIS TRUSTICLUM-FOOMA 333 -52 0.633 THIS TRUSTICLUM-FOOMA 333 -52 0.633	86		6	SAY ANYTHING DOCHOUSE/JMMC	348	•7	0.528	5	
BULLET FOR INVALIDITIES TRUSTICAL/IMP/20MAA 333 52 0.0000  ST 13 SHIRED DOWN COOSMACK UNIVERSAL REPUBLIC 276 -51 0.734  LUPS LIKE MORPHONE 277 42 0.04%	9	77	3	NICIPLIACK ROADRUMER/ID.AIG	339	•13	1.524	29	
LIPS LIKE MORPHINE 277 42 0945	7.ha		8	BULLET FOR MY VALENTINE TRUSTICALLY JIME/20MBA	333	-52	0.633	•	
			B	CODSMACK UNIVERSAL REPUBLIC	276	-51	0.734		
IGLI HAMMAH ATLANTIKAAVA	40	HE	EW	LIPS LIKE MORPHINE IGLI HAMMA	272	+2	0.943		

MOST	ADDED
TITLE ARTIST/LABEL	STATION
	COPE) , KIPHT, KIKRIK, WHTG, OIC, WRWIC, WRZIK,
LEVEL The Reconteurs (THIRD MANY2) KEDJ, KNOX, KPNT WHEL, WKQX, WA	, KXRIK, WBTZ, WHFS, FS, WRZIK, WXXX
WHEN YOUR HEATING (+44) (INTERSCOPE) CIMIC, KJEE, KRIEZ, WERLI, WETZ, WCY XETRA	
TAKING BACK Sports (HOLLYWOOD) KBZT, KNDD, KROS WGRD, WROX	CONTROL 6
LIAR (IT TAKE KNOW GREE) Taking Back Sunda (WARRER BROS.) KROXX, WHFS, WOO	S ONE TO
CHASING CARS	5 5
PAIN Three Days Grace (JIVE/ZOMBA) KCXX, KXTE, WBR	J, WXIEG
Pendel At The Oless	MOST FUN A GIRL THOUT TAKING OFF 4 EED BY RAMENLAVA) Z, WCYY
THE WAR Angulo And Alread (SLIRETOHE/CEFFE KEZT, WERL, WRO	MO * OC, XETRA
HOLE IN THE E	ARTH 4
ADDED AT WEQX	2000

FOR MORE STATIONS CO TO:

N	EW ANI	ACTIVE	
TITLE ARTIST / LABEL	PLAYS /GAIN	TITLE ARTIST / LABEL	FLAYS (GAIN
NO CONTROL (VOLCOMEAST WEST)	243/22	WHEN YOUR HEART STOPS BEATING (+44)	213/163
TOTAL STATIONS:	22	(INTERSCOPE)	-
DO IT ALONE	240/2	TOTAL STATIONS:	36
Supercult (FEARLESS/V2) TOTAL STATIONS:	25	FOR US Pute Yern (RED INIVCOLUMBIA)	196/33
TOTAL STATIONS		TOTAL STATIONS:	- 15
GOODBYE Army Of Anyone (THE FIRM) TOTAL STATIONS:	30	LIAR (IT TAKES ONE TO KNOW ONE) Tubing Both Sunday (WARNER BROS.)	173/85
LE DISKO	223/20	TOTAL STATIONS:	- 25
Shiny Toy Gone (UNIVERSAL MOTOWN) TOTAL STATIONS:	25	IT'S NOT YOUR FAULT New Found Clery (SURETONE/GEFFEN)	109/2
LYING IS THE MOST FUN		TOTAL STATIONS:	Ti Ti
CAN HAVE WITHOUT TAN HER CLOTHES OFF Punit At The Disco (DECAYDANCE/FUELED BY RAME)	214/39	LAZY EYE Silverson Pichago (DANCERBRID)	101/15
TOTAL STATIONS:	16	TOTAL STATIONS:	7

MOST INCREASED **PLAYS** WELCOME TO THE BLACK PARADE My Chemical Romance (Reprise) 10204 - 34, Week - 15, W220 - 16, 10222 - 12, 102023 - 12, 10202 +272 +163 WHEN YOUR HEART STOPS BEATING (+44) (Interaction)
(FRAM -32, KLED +22, KLEE +17, KTRA +5, WFHX -5, KDRK +14, WALM +8, KWOD +6, WEQK +6, KTCL +4 +131 The Recembeurs (Third Mar/V2)
WARE -17, 1080X -15, KRBZ -12, WWCD -12, WMFS -2, XETH -2,
WXDX -6, XTRA -6, KWCD -7, WARD -7 +126 LOVE LIKE WINTER AFT (Timy E-MANNERSCOPE)
WANT - 18, SIAN - N., WENCE - R. KRICO - R. WINNER - R. KRICO - R. WINNER - R. KRICO - R. WINNER - R. WELLIM - T. +120 HERE IT GOES AGAIN ON Go (Cuphel)
INTS - 20, WZ/D - 14, WRWK - 17, WT/ZH - 12, WRZX - 18, CIMX - 10, WF/MA - 10, WHRX - 10, WCCL - 9, WCYY - 7

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VOTE

# ACTIVE ROCK



Totals with a		NO.	TITLE	M NIELSEN BOS CERTIFICATIONS IMPRINT / PROMOTION LABEL	PL TW	AVS	ALIDM	NCE RANK
1	1	17	THROUGH GLASS	NO. 1(4 WKS)	1672	-1	6,464	1
0		17	THE DIARY OF JAME	HOLLYWOOD	1516	•20	5,581	2
63		13	LAND OF CONFUSION DISTURBED	west	1447	•77	5.576	3
0	12	10	THE POT	TOOL DISSECTIONAL WILL CANDIZONIO	1261	-168	4.888	5
6		15	SHINE DOWN	UNIVERSAL REPUBLIC	1217	-12	4.432	6
		25	ANMAL I HAVE BECOME THREE DAYS CRACE	INT/ROMBA	25	-145	5.242	4
Н	9		ORIGINAL PIRE	MIERCOPCAPE	1069	-140	4.124	7
8		13	MERCES SIGNEDOWN	ATLANTIC	1027	+3	3378	10
9		11	ROCKSTAR NCKELBACK	ROADRINGER/DAG	1024	•37	3.581	9
10		9	TO SE LOVED	EL TONAL/CEFTEN	995	+80	3.043	12
	-	25	LIPS OF AN ANGEL	UNIVERSAL REPUBLIC	992	-82	3.966	8
12	12	9	TELL ME BABY REDHOT CHUPEPPERS	WATHER BIOS.	929	-99	3.305	n
13		8	CALL ME WHEN YOU'RE SON		820	•7	2.684	14
1		15	PULLY ALIVE	OCTOME/ JANAG	754	•27	1.873	16
		33	COMMC UNDONE		685	-TIS	2.968	13
Е		27	THE KILL (BURY ME)	YRCH	669	-49	1,909	6
0		5	VICTIM EIGHTEEN VISIONS	MMORTALAMICH	665	-81	1,326	21
(8)		7	PUT YOUR MONEY WHERE Y		609	•35	1.863	17
19	19	12	SEIZE THE DAY	ARPOWER	565	+37	1,363	20
20	23	5	AVENCED SEVENFOLO	AIRPOWER	531	+109	1474	19
1		15	TEARS DON'T FALL	THE FUNM	524	+51	1149	23
2		T.	HOLE IN THE EARTH	TRUSTIKULU JINE/20MBA	492	+53	1168	22
23		7	NEXT 2 YOU	MAVERICIA/BEPRISE	448	+35	1,144	24
23		8	FALLS APART	AVA.MIVE RIVIE	437	+20	1.070	26
25		5	POLITICS	CAPITOL	433	-		
		19	MISS MURDER	VIRCIN		-41	0.938	27
0			CONCRETE JUNGLE	TIMY EVILANTERISCOPE	415	-34	1.509	10
ľ		10	BLACK LABEL SOCIETY  OVER	ROADRUNNER/ID.MIG	362	*4	0.563	34
		3	WAKING UP	THE POCKET/HOLLYWOOD	353	-29	0.816	28
90		•	JOKER AND THE THIEF	UNIVERSAL REPUBLIC	333	-6	0.773	29
31	N	EW	WOLFMOTHER  DEVIL'S GOT A NEW DISGUISE	MODULAR/INTERSCOPE  MOST INCREASED PLAYS	279	0	0.687	30
			LET IT ALL SLEED OUT	COLUMBIA	273	•199	1.343	25
ď			ROBZOMBE BOVENCUBLE	CEFFEN	268	+28	0.618	32
		13	CROSSFADE WHEN YOU WERE YOUNG	COLUMBY	212	-127	0.669	31
		EW	THE KILLERS DON'T TURN AWAY	ISLANDIDANG	200	•3	0.528	35
			RA SIMPLE SURVIVAL	CEMENT SHOES	168	+82	0.214	-
		2	MUSHROMEAD SAVE ME SORROW	FILTHY HANDS/MEGAFORCE	157	-47	0.299	37
		3	BALETS AND OCTAME PAIN	MOST ADDED	155	•3	0.138	•
38	- 4	EW	THREE DAYS CAMCE READY TO FALL	JAE/2016A	154	+56	0.575	73
K			RISEAGARIST DROWN YOU OUT	CEFFEN	136	•3	0.264	39
40	N	EW	CROSSVADE	COLUMBIA	122	•30	0.247	40

MOS	T ADDED
TITLE ARTIST / LABIL PAIN Three Days Gree (AVE/2008A)	sı
KOLE, IDATE KIS	W, KRZR, KZRQ, W IQ, WQXA, WRTT, V I
Contract Contract	IC, WBLIZ, WBZX, V I Squiez
TAKING BAC	
BORN TO LEA Handward (ISLAMD/IDLANG) WELLZ, WALD, WA	AD RTT, WYNN, WZOR
GOODEYE Army Of Ampass (THE FEM) ICHTE, KNCH, WT	
POLITICS Kern (VIRGIN) KIOZ, WBLIZ, WRI	KIR, WITEX
DEVIL'S GOT A Agrannith (COLLANDA) WRIF, WRIT, WR	
YOU KNOW IN Chris Carvall (INTERSCOPE) IOHTO, KISW, WRJ	NAME
THE POT	NALVOLCANOZO
REVELATION Auditabas (INTERSCOPE/EPI KDJE, KILO, KOM	s

ADDED AT... KISW

PD: Dave Richard MD: Ryen Castle

Chris Cornell, You Know My Hame, & Three Days Grace, Pale, 2

FOR MORE STATIONS GO TO:

KISW

**NEW AND ACTIVE** TITLE ARTIST / LABOL TITLE ARTIST/LABEL THE THEFT MF2 Criss Angel & Sully Erns Alreye (VICTORY) TOTAL STATION (KOCH) TOTAL STATIONS: TRAPPED IN YOUR LIES Paul Jam (JRMG) TOTAL STATIONS: (CEMENT SHOES) TOTAL STATIONS: WHISPERS IN THE DARK 100/80 THE REINCARNATION OF Iron Moldon (SANCTUARY) TOTAL STATIONS (ATLANTICALAVA) TOTAL STATIONS WILCOME TO THE BLACK PARADE 87/20
My Chemital Remance
(REPRISE)
TOTAL STATIONS:

9 Marcy Fall (ATLANTIC)
TOTAL STATIONS THE HIT Sinils Empty Soul (BIELER BROS.) Comp Freddy (LION'S GATE/RED INK) 52/7

> PLAYS +199 DEVIL'S GOT A NEW DISGUISE Aeroemith (Columbia)
> INGRC +30, WOLQ +16, ISSW +16, WOLZ +16, WTPT +16, ISTRQ
> +15, WMOR +12, WYEB +12, WCCC +11, KBER +11 +168 THE POT Tool (Teel Dissectional/Volcano/Zomba)
> WXXR +15, SDC -15, KDMP -15, KHCN -15, MMCLQ -15, MEXW -15,
> KFRQ -16, WXTB -16, KRAB -17, WHCR -17 +109 Army Of Anyone (The Firm)
> WIGR +5, KNOR +6, WESK +6, WWWX +6, KNOR +7,
> WIFX +7, WCCC +6, WQKA +6, WAAF +6, KRAB +5 +99 TELL ME BABY Red Hot Chili Poppers (Warner Bres.) 1970; - 21, WAAF - 11, KOLE - 13, WAER - 13, WEDR - 13, WAYY - 14, NGRC - 17, NSS - 17, WRITT - 16, WAKER - 16 DON'T TURN AWAY +83 Re (Comunt Shoos)
> W/KQR +21, SDC +17, WIL +12, XSQU +11, WILQ +7, WCCC +6,
> WWIEN +5, KHTQ +5, W2OR +4, WYSB +3

MOST INCREASED

FOR WEEK ENDING SEPTEMBER 24, 2006 LIBBINGS See lagged to charts in charts section for rules and symbol expl

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TITLE ARTIST / LABOL

THE KILL (BURY ME) 30 Secondo To Mars (BANDRTAL/VIRCH) TOTAL STATIONS:

**NEW AND ACTIVE** 

TITLE ARTIST / LABEL

GOODBYE Army Of Anyone (THE FIRM) TOTAL STATIONS:

POLITICS

Korn (VIRGIN) TOTAL STATIONS:

WRECK THIS HEART Bub Segar (HIDEOUT/CAPITOL) TOTAL STATIONS: PLAYS

25/8

22/4

PLAYS

26/3

Pols wife		DECOMME	TITLE CERTIFICATION ARTIST MAPRINT / PROMOTION LAB	(S P	LAYS	AUDIE	NCE RANK
1 1	1	11	ROCKSTAR NO. 1(2 WKS) NORDACK ABABILINGRADA	g 298	-41	1.130	5
		8	SAVING GRACE TOMPETTY AMERICAN/WAINER BRI	282	-31	L721	2
3 1	9	2	DEVIL'S GOT A NEW DISCUSSE MOST INCREASED PLAYS/MOST ADDED ARROSMITH COLUMN	267	+159	1.634	3
0	- 1	16	THROUGH GLASS STORE SOUR ROADRIJOERVOJ		+13	0.966	7
	1	25	ANIMAL I HAVE BECOME THEE DAYS GACE	247	-35	0.922	8
	П	25		2 200	-48	1,209	4
	1	22	LIPS OF AN ANGEL	784	-10	0.771	В
	ı		ORIGINAL FIRE	220	-35	0.877	9
8 5	1	10	ALDIDSLAYE NTERSCOPERE	222	-23	0.848	10
	ď	30	SHREDONN ATLANT	710		0.672	15
	ł	5	BLOKHERIY ELEVENSEYENLAY THE DIARY OF JAME	211	-2	0.995	6
	Н		BREAUGERIAMN HOLLYWO				
	Н	2	THE WILD UNIVERSAL REPURI LAND OF CONFLISION	ALC: UNK	+106	100	1
3		12	DISTUMED REPRI	SE 182	+1	0.843	11
6 1	2	14	CODEMACK , UNIVERSAL REPUBL	ıc 160	+16	0.A33	20
0		7	CALL ME WHEN YOU'RE SORER EVANESCRICE WHO	<b>9</b> 137	+8	0.528	17
	ш	8	TELL ME BABY REDHOT ORLIPEPERS WARREN BRC	s. 120	4	0.821	12
₽ .	ı	9	NEXT 2 YOU SUCKNEWY ELEVENSEVONLAN	116	-5	0.407	21
		7	PUT YOUR MONEY WHERE YOUR MOUTH IS	109	·B	0.503	18
	1	12	WAIT FOR ME HOEGUT/CAPITY	90	-28	0.730	14
	1	6	TO BE LOVED PMAROACI EL TONALGERTI	N 82	4	0.437	19
	ı		THE POT TOO. TOO. SECTION AND CANDIDATE	36	•7	0.153	
<b>a</b>	1	5	JOKER AND THE THREE MOULAPINTERSON	80	+1	0.221	27
3	н	4	WHEN YOU WERE YOUNG THERSLESS SLANDING	41	-6	0.205	29
20	1	14	MISS MURCER	41	•2	0.561	16
		12	COMING UNDONE	-	-ग	0.048	
26	H		THE REINCARNATION OF BENJAMIN BREEG		+1	0.090	
7	H		ROHMOEN SAICTUM CONCRETE JUNGLE		-1	0.060	
	E-EN	TOV	BACKLARE SOCETY ROADRUMER/DA DEVIL'S GOT A HOLDA ME				
	ı		THE COLOUR RE-THORNES		-8	0.046	
9	ı	2	EVENCLEAR BLEVEN SEM	No.	•2	0.211	28
10	NEV	*	CAMPFREDDY LIDN'S CATE/RED III	K 32	-19	0.127	3

	MOST ADDED	
	TITLE MEN STATION	
	DEVIL'S GOT A NEW DISGUISE 6 Accounted (COLLANDIA) RCAL, RLOS, WAXQ, WOT, WROV, WXFX	
Ţ	T'S NOT ENOUGH The Wile (LINIVERSAL REPUBLIC) RLOS, WGR, WTUE, WXFX	
	SHIME DOWN 2 Godinack (UNIVERSAL REPUBLIC) WIRE, WIGHA	
	WRECK THIS HEART 2 Bub Separ (HIDBOUT/CAPITOL) KEZO, WILC	
Ī	RIDE THE RIVER  J.J. Cale & Bric Chapter (DUCKREPRISE) HLOS	
	YOU KNOW MY HAME 1 Chris Cornel (INTERSCOPE) WEEN	
	CHASING CARS Snow Puted (POLYDOR/ASAMPITERSCOPE) WASHIN	
	PAM Thee Days Greek (JIVE/ZOMBA) REZO	
	CONCRETE JUNCLE 1 Shot Label Society (ROADRAMORPHOLING) RACO	
	ACCORD AT KCAL	

FOR MORE STATIONS GO TO: www.RadioandRecords.com

4	MOST NCREASED PLAYS	
	+159	DEVIL'S GOT A NEW DISCUISE Agreewidth (Columbia) WRDV-18, WDX-18, WRCL-18, WZZD-14, KCAL-13, WDAN 18, WDAN-18, WRRR-4, WRRR-4, WAGK-7
	+106	The Who (Liviumal Republe) Willy 28, WEB - 28, WEB - 22, WARR - 18, WEZ O - 18, MILP - 7, WILE - 4, WILC - 4, MILP - 5
	+20	PIDE THE RIVER  J.J. Calo & Eric Clapton (Duck/Reprise)  WDE -7, IXLO -5, WANQ -4, KADD -1, WDH-4 -1, WDT -1, WTE-4
	+19	SURRENDER Comp Freddy (Lin's Geoffed Int.) WESS -7, WHY -4, WICH -2, WCR -2, WCHA -1, WANG -1
	+16	SHINE DOWN Gedowack (Universal Republic) RMDD 47; WHY - 2 WDHA - 2 WHEZ - 2 KTUK - L WARK - L WARK - L WOTH - 3

	RECURRENTS					
TITLE ARTIST / IMPRINT / PROMOTION LABEL	PL.	PLAYS TW. LW		TITI		
PARAMOID BLACK SABBATH (WARREN BROS.)	137	127	П	BAC		
SWEET EMOTION AEROSMITH(COLUMBA)	135	127		ALL		
SWEET CHILD OF MINE CLIES IN ROSES (CEFFEI)	130	122		LAC		
TOM SAWYER RUSH(MERCURYAME)	128	118		LYNY		
SIPICAK CODSMACK (UNIVERSAL REPUBLIC)	126	141		HIGH		

TITUE	PL	AYS
ARTIST / IMPRINT / PROMOTION LABEL	TW	LW
BACK IN BLACK ACRE (ATCOVATIANTIE)	125	115
ALL ALCOIG THE WATCHTOWER JMHENDRIX (EXPENDICE HENDRICALCALME)	123	104
LA GRANGE ZZ TOP (LONDON-SINE)	123	115
SWEET HOME ALARAMA LYNYRD SKYNYRD (MEAUARE)	121	121
HIGHWAY TO HELL ACRE (ATLANTE)	113	m

FOR WEEK ENDING SEPTEMBER 24, 2006 LIBRARIO: See legand to charts in charts section for rules and symbol explanations.
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# **HERITAGE ROCK PANEL - 30 STATIONS**

Akron, Ohio	WONE	Greensboro, N.C.	WVBZ	Omaha, Neb.	KEZO	San Bernardino, Calif.	KCA
Albuquerque, N.M.	KZRR	Lexington, Ky.	WKQQ	Philadelphia	WMMR	Shreveport, La.	KTU
Allentown, Pa.	wzzo	Los Angeles	KLO5	Pittsburgh	WDVE	Syracuse, N.Y.	WAQ:
Charleston, W.Va.	WKLC	Manchester, N.H.	WGIR		WRKZ	Toledo, Ohio	WIO'
Chicago	WLUP	Montgomery, Ala.	WXFX	Providence, R.I.	YLHW	Tulsa, Okla.	KMO
Columbus, Ga.	WVRK	Morristown, N.J.	WDHA	Raleigh, N.C.	WBBB	Youngstown, Ohio	WNC
Columbus, Ohio	WLVQ	New York	WAXQ	Roanoke, Va.	WROV		
Dayton, Ohio	WTUE	Norfolk, Va.	WXMM	St. Louis	KSHE		

# TRIPLE $oldsymbol{\Delta}$



How triple A listeners hear and buy music

# Digital Media Use On The Rise

John Schoenberger JSchoenberger@RadioandRecords.com

n 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 noncommercial 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

	I	PHOME	TRIPLE A INDICATOR	MAPSINIT / PROMOTION LABEL		AYS
		13	WAITING ON THE WORLD TO CHANGE JOHN MYER	AWAREKOLIANIA	710	-15
2	2	11	CET IT LIKE YOU LIKE IT SENHAPER	VIRCIN	701	+12
3		9	THREE MORE BAYS RAYLAMONTACHE	REARING	667	0
4		9	PILL ME UP SHARRICOLYN	NONESLOVREPRISE	608	+4
		14	SAVING GRACE TOMPETTY	AMERICAN/WARMER BROS.	551	-109
б	n	4	THRILL OF IT ROBERT RANDOLPH & THE FAMILY BAND	WARNER BROS.	516	+94
7	10	3	SOMEDAY BABY SORDYLAM	COLUMBIA	496	+66
		10	EASY empweptables	DESPENATIONMETTWERK	478	-13
9)		8	LETTLE PERSONALS ROCCOURS	HOLLYWOOD	460	+17
		12	NENDW I'M NOT ALONE MICHAEL FRANTI & SPEARNEAD	800 800 WAJUANTI-ÆPITAPH	452	-20
D	-	5	SMOUT OUT LOUB ANDSLEE	OLUE NOTE/OLG	427	+75
		18	IS IT ANY WONDER? KEAME	MTERSCOPE	423	-27
3)	2	9	CHASING CARS SHOW PATROL	POLYDOWASMINTERSCOPE	415	0
		20	PUT YOUR RECORDS ON CORNER BALLY RAE	CAPITOL	366	-44
	10	10	NOT COOKSIT G. LOVE	BRUSHFREAUNIVERSAL REPUBLIC	353	-10
6)		6	FOR US PETE YORK	RED INVCOLUMBIA	338	+16
7	20	3	ANYTHING'S POSSIBLE JOHN LANG	A&M/INTERSCOPE	303	+56
8	10	5	THE ROAD TO GILA SUND LOS LONGS	MAMAOTHUHOLLYWOOD	302	+10
9	20	5	PM ALL RIGHT IMPELENE PEYROUX	ROLAGER	301	. +12
Ю	23	2	NAUSEA BECK	INTERSCOPE	297	+25
3	17	13	LOVE IS MY NELICION ACCYMMILEY	TUFF GONG	286	-40
2)	24	3	BACK TOGETHER CITEDICOPE	RCAMMG	273	+17
	21	16	CRAZY CHALS BARLEY	DOWNTOWNLAVA	267	-15
19	NI	w	SEE THE WORLD COMEZ	ATO	261	+65
9	25	4	GOLDON DAYS THE DAMPNIELLS	ZOE/ROUNCER	261	+7
9	20	2	OTHER SIDE OF THE WORLD IT TURSTALL	RELENTLESSAVIRGIN	259	+14
9	29	2	OUT LOUB MINDY SMITH	VANCUAROWELK	252	+22
9	27	8	I WILL POLLOW YOU INTO THE DARK DEATHCAS FOR CUTY	ATLANTIC	250	+3
9	NE	W	LEARN TO FLY CARRONLEAF	CONSTANT NY/VANGUARD/WELK	216	+10
	22	15	LEARNING THE HARD WAY CHICLOSSONS	HYBRID	200	-74



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

One conclusion of the survey is that triple A listeners, unlike many of their same-age counterparts who listen to other adulttargeted 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.

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.

Media Listening	o mabi	ts
		Change from 2004
FM radio	96%	-2%
CDs they own	89%	-8%
Burned CDs	57%	+10%
Digital music players	40%	+207%
FM vio Internet	37%	+60%
MP3s on computer	30%	+41%
Music via cable/satellite T	V 21%	-25%
nternet redio		
MONTHUS FRANCE	19%	34%
	1196	+166%
Satellite radio How The Triple	A Au	+166% dience
Satellite radio How The Triple Acquires Music	A Au	+166%
Satellite radio How The Triple Acquires Music Buy full CDs	A Au	+166% dience
Satellite radio How The Triple Acquires Music Buy full CDs	A Au 2006	+166% dience Change from 2004
Satellite radio How The Triple Acquires Music Buy full CDs Got from friends	2006 93%	+166% dience Change from 2004 -4%
Satellite radio How The Triple Acquires Music	2006 93% 56%	+166% dience Change from 2004 -4% -4%





43 (40 )		ON COMME	TITLE ARTIST IN	N NIELSEN BOS CERTIFICATIONS IPRINT / PROMOTION LABEL	PL.	YS	AUDIE	NCE RANK
0	2	10	CHASING CARS NO. SHOWPATROL	T(TWIC) POLYGORIAGMONTERSCOPE	426	+8	2.151	2
8	4	13	HOW TO SAVE A LIFE THE FRAY	EPIC	426	+59	2.080	3
0	1	14	WAITING ON THE WORLD TO CHANG JOHNAYER	AWARE/COLUMBIA	425	•2	2.245	1
	3	17	IE IT ANY WONDER?	NITERSCOPE	415	-3	1.945	4
	5	14	SAVING GRACE TOMPETTY	AMERICAN/WARNER BROS.	324	-27	1.851	5
6	6	8	THREE MORE DAYS	REATING	314	•23	1.312	7
7	13	4	SOMEDAY BABY MOST INCH	COLLABA	278	•70	1,306	8
8	9	7	POR US PETE YORN	REDINKACOLUMBIA	247	•15	1.251	9
l <sub>2</sub>		10	GET IT LIKE YOU LIKE IT SENHAPPER	WACIN	241	-14	0.784	15
1	7.	29	SUDDENLY I SEE ITTURSTALL	RELENTLESSAVIRCIN	228	-37	1.338	6
	10	13	PUT YOUR RECORDS ON CORROR BALEY RAE	CAPITOL	223	-4	1.026	n
12	14	8	PILL ME UP SHAWN COLYIN	NOMEDUCH/REPRISE	220	•15	1.129	10
13	12	8	EASY BATEMAKEDLADES	DESPERATIONMETTWERK	216	+6	0.870	В
	n	18	CRAZY	COMMITOWALLAVA	202	-13	1.002	12
6	16	5	I WILL FOLLOW YOU INTO THE DARK DEATH CAS FOR CUTE	ATLANTIC	192	-24	0.770	16
6	21	4	THRELL OF IT ROBERT RANDOLPHS THE FAMILY BAND	WARNER BROS.	104	+39	0.584	22
17	17		SHOUT OUT LOUD AIMS	MANUTE MALE HOTE MALE	177	+10	0.765	17
	5	7	COLORIFUL ROCCO DELUCA AND THE BURDEN	MOHHORIS	173	4	0.819	14
19	22	4	MAUSEA BECK	INTERSCOPE	171	•28	0.727	19
20	20	5	ANYTHING'S POSSIBLE JOHN LANG	ASMIDITERSCOPE	165	•n	0.594	21
2	19	8	LITTLE PEREMINALS ROCCORLS	HOLLYWOOD	165	•6	0.573	23
22	25	3	HOT COOKIN' GLOVE E	RUSHFIREADRYERSAL REPUBLIC	126	•14	0.497	26
3	26	2	SATELLITE CUSTER	REPRISE	116	<b>+</b> Π	0.247	
20	RE E	NTRY	WHEN YOU WERE YOUNG THE KILLERS	IS,AND/DAK	110	•10	0.564	24
8	NI	W	BALANCING THE WORLD BUT MORNS	UNIVERSAL MOTOWN	108	+20	0.320	
.2	10	9	MOVE BY YOURSELF DOMAYON FRANKEHREITER	LOST HIGHWAY	106	-57	0.336	
7	20	3	I KNOW I'M NOT ALONE MOME FRANTIAND SPEARIEAD	800 800 WAXVANTI-JEPITAPH	102	0	0.499	27
	20	7	LET ME GO SONYANTCHELL	HEARNELOUR	97	4	0.440	B.
29	RE E	NTRY	THE RIDDLE FIVE FOR FIGHTING	AWARE/COLLANDIA	95	+10	0.554	25
0	*	w	WORK IT OUT JUANSEC STEATURING DAVE MATTHEWS BAND	AMERISCOPE	94	-19	0.268	

12 22	
MDST	ADDED
TITLE ARTIST /LABOL	STATION
OTHER SIDE OF KT Tunnell (RELEVITLESS/VRCZ KTCZ, WCLZ, WCCZ	NO
The Who (LINVERSAL REPLIE WICS, WILT, WIND	LIC)
ALColo & Eric Clap (DUCK/REPRISE) Sirks Spectrum, WB	Maria de la composición dela composición de la composición dela composición de la composición de la composición de la composición de la composición dela composición de la composición de la composición dela composición de la composición de la composición dela composición de la composición dela composición dela composi
THRBLL OF IT Rubert Rendslyh & (WARNER BROS.) KINK, WITS, WXRT	The Family Band
NEW SHOES Pusto Nutral (ATLANTIC) WHICS, WINER, WXR	v
SEE THE WORL General (ATO) KMITT, WZEW, WZG	D 3
Las Landy Boys (ONE HAVENORVER KPRI, WITS	<b>1</b> 0
THA & THEATH The Who (UNIVERSAL REPUB KGSR, WHCS	iuo
SOMEDAY BAS Bub Dyton (COLUMBIA) KBSC, WXRT	W 2
ADDED AT WZEW	G SAFALL

Mobile, AL PD: Gare Murrell MD: Lee Ann Konfe

FOR MORE STATIONS GO TO:

116

112

106

94

115

127

TITLE ARTIST / LABEL	PLAYS /GAIN	ARTIST / LABEL	PLAYS /GAIN
TELL ME BABY flad Hat Chill Pappers (WARNER BROS.)	94/4	LOVE YOU IN THE FALL Paul Westerberg	67/20
TOTAL STATIONS:	7	(LOST HIGHWAY)	
SEE THE WORLD	06/29	TOTAL STATIONS:  IT'S NOT ENOUGH The Was	66/42
TOTAL STATIONS	- 12	(UNIVERSAL REPUBLIC)	
		TOTAL STATIONS:	10
OTHER SIDE OF THE WORLD  KT Tunstell (RELENTLESS/VIRGIN)	84/30	OUT LOUD Mindy Smith (VANCJARD/WELK)	58/5
TOTAL STATIONS:	10	TOTAL STATIONS:	9
I'M ALL RIGHT Medicine Poyroum (ROUNDER)	79/16	BACK TOGETHER Cition Cope (RCARMG)	57/21
TOTAL STATIONS:	n	TOTAL STATIONS:	5
SNOW (NEY OH) Rud Hat Chill Pappers (WARNER BROS.)	79/2	REMAIN SILENT Kob' Mo' (OKENEPIC/RED INK)	\$2/11
TOTAL STATIONS:	5	TOTAL STATIONS:	5

**NEW AND ACTIVE** 

+70	SOMEDAY BABY
	Bob Dylan (Columbia) WCL2 -14, IONE -49, WORT -9, WRLT -7, WBDS -46, WORV -6, KPR -6, KPCG -5, SSP -3, WARM -3
	1044 d' 10.00 -2 200 - 7 mmm -3
+59	HOW TO SAVE A LIFE
	The Fray (Epic)
	WENR +N, W2CC +D, KENZ +7, KFOC +6, WDCD +4, KFRI +3, WBCS +3, WRLT +3, WHCS +3, WMAM+2
+42	IT'S NOT ENOUGH
	The Who (Universal Remable)
	96P +17, WILLT +12, WIROS +8, KIRCO +4, KIRCO +3, KIRK +2, WITTS +2, WIROM +1
+39	THRILL OF IT
	Robert Randolph & The Family Band

MOST INCREASED PLAYS

> nářk) 1 MBCO =4, KFOG +3, KRVK +2, The Family Band WATCH WILDS OF KERN -7, WILT -3, KINK -3, KINCO -3, WILS -2, WORK -2, WILCO -3, WILS -2, WORK -2, WOOD -1, WORT -1 OTHER SIDE OF THE WORLD

53

KT Turnstell (Relation/Vegin)
WMMM+ID, HMTT+ID, WTTS+IJ, KTCZ+IJ, WMCS+2,
WDCD+I, WZEW+I

+30

22 triple A stations are electronically manifered by Nation Breadcast Data Systems 24 hours a day, 7 days a reach, bufficator chart comprised of 56 reportors. O 2006 VMU Business Moda, Inc. All rights reserved.

# TRIPLE A PANEL - 22 STATIONS

Atlanta Austin, Texas **Baltimore** Boston

Burlington, Vt. Chattanooga, Tenn. WZGC KGSR WRNR **WBOS** WNCS

WDOD WXRT

RECURRENTS

153

132

121

121

117

115

118

Denver Indianapolis Madison, Wisc. Minneapolis Mobile, Ala. Nashville Portland, Maine Portland, Ore.

TITLE ARTIST / IMPRINT / PROMOTION LABEL

OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)

DAMI CALIFORNIA
REHOT OBJPEPPEIS (WANER BROS.)
BLACK HORSE & THE CHERRY YIME
RT TURSTALL (REJERILESS/VRCM)

STEADY, AS SHE GOES THE RACONTEURS (THRID MANYZ)

SPEED OF SOUND

KBCO WTTS WMMM KTCZ WRLT WCLZ

KINK

Salt Lake City San Diego San Francisco Seattle Tucson, Ariz.

KENZ **KPRI KFOG** KMTT KWMT **SPECTRUM** 

THERE'S MUCH MORE @ www.RadioandRecords.com

TITLE ARTIST / IMPRINT / PROMOTION LABEL

UPSIDE DOWN MCK JOHISON (BRUSHFIRE/UNIVERSAL REPUBLIC)

THUS IS US
MARK INDEFER AND EMMYLOU HARRIS (NONESUCHWARMER BROS.)

HOTHING LIFT TO LOSE MATICAMEY (AWARDOLLAMIA) BEAUTIFUL WISCK SHAWII MALINS (VANCUARDWELK)



Despite past struggles, opportunity remains for spokenword formats

# A Second Wind For News/Talk

Jackie Madrigal JMadrigal@RadioandRecords.com

> panish-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 demothe 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 turnoil 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.

# LATIN

property.		MESSES.	ROCK/ALT	TERNATIVE
0	7	3	COURA HUMMERSQUEAL	· SOURPOP
		3	VISCERA EYES THE MARS VOLTA	COLDSTANDARDLABS/UNIVERSAL MOTOWN
3		6	LABIOS COMPARTIDOS MANA	WARNERLATINA
	4	5	UNA FAMILIA DHIRA	UNIVERSAL LATINO
3	2	12	MARIPOSAS ENANTOS VERDES	UNIVERSAL LATINO
		3	EL DEJADO RESPECTOR	UNIVERSAL LATINO
7	RE E	NTRY	CRIMEN CUSTAVO CERATI	SONY BMC NORTE
8	NI	W	NICOTINA LIBIDO	LBDMUSIC
9		3	A DONDE VAN LOS MUERTOS KRIKY	NETTWESK
10	NI	W	SMAKE LOS BURBANKS	OF DELVAL
		n	ALTISINO HECTOR BUTTRACO	NACIONAL
12	15	2	TE VOY A MOSTRAR ALIETAVENEGAS	SONY BMC NORTE
13		3	VIA LACTEA 20E	NOISELAB
16		11	VER AQUI LOS BUNKERS	NACIONAL
1		12	SATANICA LOS CALZONES	DELAMACA
16	REE	NTRY	STRAIGHT LINE LOS BURBANKS	N/OEL
17 18		2	LA EXCEPCION CUSTAVO CERATI	SONY BMG NORTE
18		4	DINCE VEH MOTEL	WARNER LATINA
19			KARMA HUNTERS THE PHOLER TONES	NACIONAL
		3	CAMINO LOS TRES	NACIONAL

İ	I	THOUGH.	RECORD POOL	IMPRINT / PROMOTION LABEL
0		3	Y YO PARA'O JOSE PENA SUAZO Y SUBANDA CORDA	M
2		4	CUANDO UN HOMBRE SE ENAMORA TITOROJAS	w
		5	TENGO UN AMOR TOBYLOVE FEAT, RAKIM & KEN-Y	SONY BIAC NORT
4		3	FLOW NATURAL TITOEL BAMBING FEAT, BEENE MAN 6, INES	EMI TELEVIS
		8	QUE PRISCIO TIENE IL CIBLO MARC ANTHONY	SONY BIAC NORT
6		3	SALSENOS UNIDOS LEFTY PEREZ	ESHTIONLATIN
7		3	FRICTONA PLANE	URBAN BOX OFFICE/CFEE/MACHET
8		2	MI UMA SOLA PALABRA PALL NA RUBIO	UNIVERSAL LATIN
8		n	SI NO VAN A MORIR IM MUERTE RALL PIROSENDO	VIVA DISCOS/CUTTING LATIN
10		2	CHOSA JOAQUIN TORRES	CENAURIVERSAL LATIN
1	-	6	DALE CAMDELA PRANKS	UNIVERSAL LATIN
W		3	MARIA NOVELA TRANSITO	PREMIUM LATE
13		4	HEY LADIES LISAN.	SONY BMC NORT
W		3	LA CANTO OSCAR D'LEON	DISCOS 605/SONY BMC NORTI
15	-	2	NO TE IRAS SEXAPPEAL	JAJ.
		3	SALIO EL SOL DONOMAR	VVMACHET
7	RI I	NTRY	LOS INFIELES AVENTURA	PREMIUM LATH
18	REE	NTRY	LA COLITA DI REFLEX FEAT, TONY TOUCH	SANDUNGA/CUTTING LATH
19	NI	W	MALDITA SUERTE VICTOR MANUELLE FEAT, SIN BANDERA	SONY BMC NORTI
		6	A LO OSCUBIO TOMO ROSARIO	UNIVERSALLATING

### **LATIN RHYTHM PANEL — 12 STATIONS** Chicago WVIV Los Angeles KXOL Dallas **KFZO** Miami WMGE **KZZA** New York WCAA Ft. Myers, Fla. WTLQ **KVVZ** San Francisco Fresno, Calif. KLLE WODA San Juan, P.R. KLOL WVOZ Houston







THIS WELL	-	GEOMET	TITLE SEN BOS CERTIFICATIONS ARTIST IMPRINT / PROMOTION LABEL	EL 70	LYS of	AUDIE	NCE RANK
1	1	18	MAS ALLA DEL SOL NO. 1(9 WKS)	1284	-24	9,502	2
	2	15	DE RODILLAS TE PIDO ALECRES DE LA SERIRA VIVALINVERSALLATINO	1251	-B	10.369	1
0	5	6	REGALO CARO LOS TICRES DEL NORTE FONDYSA	959	+142	6.049	5
0	4	10	ANTES DE QUE TE VAYAS MACO ANTONO SOLS FONDYSA	952	+121	4.846	9
(5)	7	8	QUE VUELVA	916	-118	6.034	6
	3	18	TE COMPRO	864	-92	5,503	7
,		35	ALIADO DEL TIEMPO	828	•25	8.064	3
8		7	LA GRAN PACHANGA	761	-5	4.460	10
	9	22	BANDA EL RECODO FONOVISA  ALGUIEN TE VA A HACER LLORAR	722	-23	4.855	8
10	2	4	INTOCABLE EMITELEVISA BL ROLLITO	76	+98	2.749	26
		21	ALCA VILAREAL UNVERSALIATINO DETRAS DE LA PUERTA	607	-27	3.111	22
			BLOMPODESINADA DISA  QUE NO EXISTA NADA				
	10	B	ZANO FONOVSA SIN TI	565	-133	2.655	29
Ш			LOS INQUIETOS DEL NORTE EAGLE	564	+20	4.091	13
54	30	2	LOS RIELEROS DEL MORTE FONOVISA	558	+188	3.836	16
15)	33	2	NI ASI IRE RAJO AIRPOWER CONANTO PRIMAVERA POHOVISA	557	+215	3.475	20
	14	5	COMO QUIENES QUE TE OLVEDE? PEDID FERNANCEZ UNIVERSAL LATRIQ	545	-5	1.454	
0	10	9	DONDE ESTES Y CON QUIEN ESTES CAUPO BYMOIS DISA	525	+42	3.246	21
0	19	5	SI TU AMOR NO VUELVE LA ARROLLADDRA BANDA EL LIMON DISA	492	+22	4.400	D
125	13	19	DISCAPILE CONAINTO PRIMAVERA FONOVISA	465	-122	3.030	23
20		7	LENA VERDE  LA AUTORDAD DE LA SERRA  DISA	464	+5	1,706	
9	22	B	REENCLENTRO BANDA PEQUENOS MUSICAL FONDVISA	451	•14	3.699	17
0	24	12	TE QUERO ASI VALDITIN DIZALE UNIVERSA LATINO	444	-32	4.070	14
23	N	EW	POR TU AMOR MOST INCREASED PLAYS/MOST ADDED	442	+257	4.421	11
24	20	17	FUE MENTIRA	426	-34	3.506	19
25	23	5	LOS HURACANES DEL NORTE UNIVISION BESOS Y COPAS	423	-2	3.684	16
26	5	14	DONORESTAS?	423	-125	2.513	32
7	17	3	NI UNA SOLA PALABRA	45	-68	6.415	4
		1	MI AMOR POR TI	413	·104	2.143	36
=	-	2	LOS HOROSCOPOS DE DURANCO DISA HUMBLA DRIGITAL				
	29	7	MIDICO: EL CICANTE DE AMERICA FONDVISA  QUIENTRA SUR UNA LAGRIMA	406	+35	1.891	40
	27	10	ALFREDO RAMBEZ CORRAL CORRO DE HACOS FALTA	200	•7	2.911	24
9	H	EW	PATRULLA BI DISA	383	•n6	2.563	30
9		4	DESCRIPTIO DUENA SERGO VECA SONY BMG HORTE	377	+15	2.724	27
9	39	3	PA' QUE SON PASIONES CAUCHABLIAN UNIVSON	372	-68	2.072	38
34	28	9	TEMACAU LIGERES	370	4	1.602	*
35	25	4	CHIQUILLA AB QUINTANILA III PRESENTS KUMBA ML STARZ EM TELEVISA	369	-13	1.897	39
39 39	32	5	CHINITA, CHINITA LOS MORROS DEL MORTE DISA	366	-23	1.257	
37	H	EW	EL HOMBRE QUE MAS TE AMO LALDMORA DISA	365	-81	2.682	28
38	N	EW	DE QUE TE QUIERO TE QUIERO B. COYOTE Y SU BANDA TERRA SANTA UNIVISION	352	+63	1.001	
9	34	7	GL TEGARLERO LOS ORIGINALES DE SAN AJAN EM TELEVISA	347	+6	2.562	31
40	40	2	VUILA PALOMA CONTROL UNIVISION	337	+35.	1.764	
		-					

T RECEIVE
MOST A DOSD
MDST ADDED
TITLE NEW
TITLE NEW ARTIST/LABEL STATIONS POR TU AMOR 9
Aboratos Mashall (J.HAYSSON) KDUT, KGOQ, KLBN, KLVO, KOQO, KSTN, KT.M, KOLM, KXSB
VUELA PALOMA 7 Control (LINVERCH) KEXK, KOQO, KSOL, KT.M., KKLM, KKSM, WEELI
ACADA INSTANTE 7 Anto Charles (DISA) KIWI, KLOK, KANYX, KOQO, KSEA, KXPK, KZMO
KZMP
LOUP MAS CUELE (TU AUSENCIA)  Los Manamus Del Norte (Les Wiscons)  KGET, KIMI, KLEN, KMYX, KOQO, KRAY, KSEA
ME ESTOY ENAMORANDO 7 Corporto Atendeser (MUSINEEKAIRIVENSAL LATINO) RUBH, KLON, KLVO, KSAN, KYJM, KXPK, WEDJ
HAS NACIDO LIBRE 6 Thiny Y Lo Loyundo (INJSINEXUNIVERSAL LATINO) KLBIN, KLVO, KNYX, KSEA, KSTN, WEDJ
NI ASI ME RAJO 6
Conjusto Primiroro (PONOVISA) KGBT, RLBM, KMYX, KSAM, KSEA, KTTA
KBUE, KLIIN, KQBU, KRAY, KSTN, KTTA
POR ELLA 5
(EM TELEVISA) KGET, KKPS, KOND, KSAR, WOJO EL HOMBRE QUE MAS TE AMO 5
Lalo Moro (DISA) KHOT, KLOK, KQBU, KXPK, KZMP
ACOUD AT KHHL WENGS.
KHHL WENGE

TITLE ARTIST / LABEL	/CAIN	ARTIST / LABEL	PLAYS
NO VOLVERE Penche Berreen (MUSART/BALBOA)	304/16	QUE NO ME BUSQUE	161/6
TOTAL STATIONS:	- 16	TOTAL STATIONS:	- 4
LOQUEMAS DURLE (TU AUSENCIA) Los Haracanes Del Merte (UNIVISION)	295/174	ME ESTOY ENAMORANDO Conjunto Atendocor (MUSIMEXAINIVERSAL LATINO)	158/107
TOTAL STATIONS:	21	TOTAL STATIONS:	1
YA LO SABIA Pesado (WARNER LATINA)	243/III	TE QUIERO PARA MI La Dinastia De Tusantia, Mich. (DISA)	155/20
TOTAL STATIONS:	12	TOTAL STATIONS:	20
AMBICION Executel Pena (FONDVISA)	195/31	POR ELLA Interable (EM TELEVISA)	136/136
TOTAL STATIONS:	15	TOTAL STATIONS:	×
LA PERRA Bendo La Autentica De Jurez (DISA)	180/56	TE QUIERO TANTO La Nationa De Aguilla (PLATINO/FONOVISA)	136/20
TOTAL STATIONS:	12	TOTAL STATIONS:	N N

PLAYS +257 POR TU AMOR Alectanes Musical (Univision)
HDQD +48, KDUT +39, KCDQ +38, KD+4, +38, KLBN +5, KT,M
+13, KLFA +12, KSTN +8, KLVO +13, KDRM +9 +215 NI ASI ME RAJO Conjunto Primevera (Ferentia) 10,891-35, KTTA-35, 104-11-15, KMYX-17, KSEA-17, KSAH +15, KRAY-15, WLEY-12, WOJD-9, KJFA-8 +188 Les Rieleros Del Morte (Fenevisa) KTTA - 28. KDKK - 24. KQBU + 13. WLEY + 18. KSTN + 15. KM/X + 15. KSEA + 15. KLBN + 15. KLFA + 12. KCDQ + 10 +142 REGALO CARO
Les Tigres Del Norte (Fanovis)
NHY «N. KIDIX «N. KIZZ »N. MLEV «N. KLEN «N. KSAM
«N. KSAB» (N. WYNEY «N. KILIX «N. KHEN» (N. KSAM) ANTES DE QUE TE VAYAS +121 Morce Antenio Sells (Fenerica) 1000-23, 1627-18, 1600:-18, 1625-12, 167A-18, 16JW-18, 1604T-10, 16JBH-10, 167H-19, 16JEY-7

FOR WEEK ENDING SEPTEMBER 24, 2006 LBBBNB: See legand to charts in charts section for rules and symbol explan

MOST INCREASED

Lotin Songs chart comprised of 99 stations (49 regional menican, 26 Losin pap. 12 trapical and 12 Lotin Hydron) electronically manifered by Maleon Breadcast Data Systems 24 hours a day, 7 days a week, © 2006 VRU Business Media, inc. All rights reserved.

REGIONAL MEXICAN — 49 STATION	V	ĭ			ı	1	ſ	ļ	ļ	ļ			١		l	ľ	ı	1	1	ì	ì	i	ì	i	ė	i		ľ	l	1	ľ	i	Ī	i	i	į		١		4	1	ı	i	i	ī	ī	i	١	i		3	Į		١	j	Ē	•	i	Į		ļ	2	Z				ļ																		į	į						Ì	ł	ľ	ľ	•	١	١			ľ		į	١	١					1		١	ì			¢	(		ľ	į		I		į					ì	į	ı		ì		:	:	Ī	ſ	ı	1		•	1		١	١
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Austin, TX PO: Jimmy M

Albuquerque, N.M.	KJFA	Corpus Christi, Texa	s KLHB	Fresno, Calif.	KLBN	Los Angeles	KBUE	Oxnard, Calif.	KXLM	San Antonio, Texas	KLEY
	KLVO		KSAB		KOND		KLAX	Phoenix	KHOT		KROM
Austin, Texas	KHHL	Dallas	KDXX		KOQO		KLYY	Raleigh, N.C.	WYMY		KSAH
Bakersfield, Calif.	KIWI		KESS	Houston	KLTN		KSCA	Riverside, Calif.	KXSB		KXTN
	KMYX		KZMP		KQBU	McAllen, Texas	KGBT	Sacramento, Calif.	KSTN	San Diego	KLNV
Chicago	WLEY	Denver	KBNO-AM		KTJM		KKPS		KTTA		XHTY
	MOTO		KXPK	Indianapolis	WEDJ	Monterey, Calif.	KLOK-FM	Salt Lake City	KDUT	San Francisco	KRZZ
Colorado Springs, Colo.	KGDQ	El Paso, Texas	XHNZ	Las Vegas	KISF		KRAY				KSOL
							KSEA			Tucson, Ariz.	KCMT

► PAULINA RUBIO





TITLE ARTIST / LABEL

DESILUSIONAME Olgo Tanon (UNIVISION) TOTAL STATIONS:

ATRAPADO Birth Conyello (OLE) TOTAL STATIONS

Comile (SONY BMG NORTE) TOTAL STATIONS:

TENGO UN AMOR Telly Leve Featuring R (SONY BMG HORTE) TOTAL STATIONS:

COLECTIONSTADE CANCIONES 197/30



PLAYS

163/41

160/25

143/10

**NEW AND ACTIVE** 

TITLE ARTIST / LABEL

MALDITO AMOR

Value (WARNER LATINA) TOTAL STATIONS: NI FREUD NI TU MAMA

(EM TELEVISA) TOTAL STATIONS

4 DIAS SIN TI Vox A Vox (AFLECO/LIBAN BOX OFFICE) TOTAL STATIONS:

MAS ALLA DEL SOL Joan Sebestion (MUSART/BALBOA) TOTAL STATIONS:

SEXYBACK
Audin Timberlaho
(JIVE/20MBA)
TOTAL STATIONS:

PLAYS

115/2

105/12

83/13

THISWEEK		ON DESCRIPTION OF THE PERSONS IN COLUMN TWO IS NOT THE PERSONS IN THE PERSONS IN THE PERSONS IN THE	N MIELSEN BOS TITLE CERTIFICATIONS ARTIST MARRINT / PROMOTION LABEL	PL/ TW	VS	ALIDRE MILLIONS	NCE RANK
•	2	7	MI UNA SOLA PALABRA NO. 1(1WK) PAULPARUBIO UNIVERSALLATRO	1043	+54	11.063	2
2	1	n	LABIOS COMPARTIDOS MARIA WARRELATINA	*1039	-57	13.477	1
	3	10	TU PEOR ERROR LASA ESTACION SONY BACHORTE	786	+15	7.947	4
4	•	17	NO, NO, NO THALIA FEATURNIC ANTHONY "ROMED" SANTOS EMITELEVISA	676	64	4.758	14
9	6	17	A TE RICARDO ARJONA SONY BAIC NORTE	646	+37	7.346	5
6	7	n	TE MANDO FLORES FONSECA EM TELEVISA	632	+24	8.037	3
7	5	13	NO SE POR QUE CHAYAME SONY BAG HORTE	594	-25	7.105	7
8	8	23	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC/SONY BAG NORTE	463	-5	5.029	13
9	10	20	OETALLES VANER WARRERLATINA	482	+24	7.346	6
IC.	9	9	SE PUE PER AGRAR EM TELEVISA	480	-5	5.797	9
11	13	4	CHECOMILLA ALI QUINTANILLA II PRESENTS HUMBA ALL STARZ EMI TELEVISA	471	+30	1,929	40
12		6	SIGO CON BLLA ONE DE RIMADEZ EMI TELEVISA	448	+2	6.641	8
13	R	18	LA BOTELLA MACHE DADDY UNIVERSAL LATINO	446	0	2.544	29
14	16.	7	QUIERO ESTAR CONTIGO ALEMORACIZMAN SONY BAC HORTE	404	-20	2.350	31
15)	5	13	POR TI BELMOVA UNIVERSAL LATRID	384	-22	1,347	
16	17	8	DIME VEN	347	-6	1.037	
17	W	6	YO TE DIRE	334	-13	1.768	
18		8	DULCE LOCURA	333	-9	2.863	26
19	5	16	LA ORE JA DE VAN COCH SONY BMC NORTE MARIPOSAS	327	-43	2.371	30
20	23	13	ENANTOS VERDES LINVERSAL LATINO  LIEVEMENTE	316	•B	2.016	38
211	20	5	REIK SONY BMC NORTE DIA ESPECIAL	376	-9	2.099	37
6	28	4	SHANRA FEATURING GUSTAVO CERATI EPIC/SONY BING NORTE HERIDAS DE AMOR	300	+28	4,700	15
23	38	2	TENGO MOST INCREASED PLAYS/MOST ADDED	294	+109	3,525	21
24	22	27	FRANCODE VITA SONY BINGHORTE VOLVERTE A AMAR	291	-14	4.456	77
25	25	14	ALEJANDRA CUZNAN SONY BING NORTE  ANGELITO	283	-10	1.991	
26		-	DONOMAR VIMACHETE  LA VIDA DESPUES DE TI				
27		5	MALDITA SUBRTE	268	50	2.128	35
<b>"</b>	29	5	VICTOR MANUELLE FEATURING SIN BANDERA SONY BAG NORTE	265	•7	4.903	16
76	27	11	RAKMEKEN Y PINAUNVERSALIATINO VIAJAR CONTEGO	257	-17	1.526	
29.		3	ALEXUNACO WARNERLATINA MALDITA PRIMA VERA	241	-	3.016	24
	30	9	YURIDIA SONY BMC NORTE ATREVETE TE. TE	239	-7	1.225	-
30	72	9	CALLETS WHETE-LION-SONY BING HORTE THE BURGULE	238	+2	0.962	-
	=		MELLY-FURTADO MOSLEY-GEFFEN ABRIENDO CAMINOS	238	-6	1.298	-
		10	DIEGO TORRES FEATURING JUAN LUIS CUERRA SONY BING HORTE	237	-41	5.234	D.
9	40	2	QUIEN ME IBA A DECIR DAVIDENBAL  VALEAURIVERSAL LATINO	220	+46	4.418	18
9	-	12	AHORA QUE NO ESTAS  DSE  MELODY/FONOVISA	215	-13	4.173	19
36.	124	17	RED EM TELEVISA	204	-94	0.995	-
20	34	3	MARCO ANTONIO SOLIS FONOVISA	193	-14	3.766	20
9	H	W	SI YO FURRA TU SERVANDO Y FLORENTINO VENEMUSIC	188	+31	2.944	25
9	N	W.	FRAGIL ALISON SUHY BAG NORTE	183	•13	0.498	•
40		n	TODOS ME MIRAN CLORA TREVI UNIVISION	161	-19	1.833	

56

MOST ADDED
TITLE ARTIST / LABOL STATIONS
TENGO Pouno Du Vita (SONY BAG HORTE) KAMMI, KPSL, WAMR, WFID
M FREUD IN TU MAMA  (EM TELEVISA) IDMMA WFID, WAC, WIDA
LIMON Y SAL Julian Verriges (SONY BAG HORTE) KAMMA, WIDA, WICAQ
TU PEOR ERROR 2 La 1a Bienden (SONY BIAG NORTE) KPSL, WWYA
TE MANDO FLORES 2 Femaco (EM TELEVISA) KHYO, KWIZ
TE COMPRO 1 Outle (UNIVISION) KWIZ
AHORA QUE NO ESTAS 1  Out (MELODY/FOHOVISA) IQLYE
STARS ARE BLIND 1 Puris Hillians (WARNER BROS.) WIAC
SIGO CON ELLA 1 Otto Borrandes (EM TELEVISA) KLVE
La Sacto Alleter (LRIVERSAL LATINO) WKAQ

MOST INCREASED PLAYS +109 +54 NI UNA SOLA PALABRA Pauline Rubio (Universal Latino) WFD -21 WKAQ -21 WAC -4, KAN -6, KVVA -6, KUSE -3, KQQK -5, KWZ -5, KVSE -4, KRZY -4 QUIEN ME IBA A DECIR
Devid Blobal (Valathineral Latine)
WISM 15, KSE 18, KIAN 13, KSEY 13, KIVA 13, KUSE 13,
KYSE 13, KTCY 14, WAC 12, KIAM 11 +46 +37 Ricardo Arjana (Sony BMC Nerto) IPSL +17, WQA +6, WRMA +5, KRWO +4, KUSE +3, KVVA +2, KLMH +2, KYSE +1, KTCY +1, RLVE +1 +31 SI YO FUERA TU Servando Y Florentino (Veremaic) WXYX +22, WQA +8, WKAQ +1, WFD +1

FOR WEEK ENDING SEPTEMBER 24, 2006
LBBBHBb See legand to charts in charts section for rules and symbol expla

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ADDED AT...
WAMR PD: Pedro Go Franco De VIII., Tongo, 14

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	TROPIC	CAL -12 STATION	NS	
Hartford, Conn.	WLAT-AM	Providence, R.I.	WKKB	
Miami	LOXM		WPMZ	
New York	WSKQ	San Juan, P.R.	WPRM	
Orlando, Fla.	WNUE		WZNT	
	WRUM	Tampa, Fla.	WYUU	
Philadelphia	WEMG-AM	Washington, D.C.	WLZL	

AVENTURA





		×	
1	K		

INS WEEK	-	CHOMET	TROPICAL N MIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTED LABO.	PL/ TW	142 et	AUDIO MILLOPS	VCE RANK
1	1	16	QUE PRECIO TIENE EL CIELO NO. 1(7 WKS) MAC ANTIGNY SONY BAG NORTE	364	+6	5.196	1
2	4	15	PAM PAM MOST INCREASED PLAYS MOSTE WORTE	263	+51	4.440	2
0	2	10	LOS INFIGLES AVENTURA PREMIUNTATIN	163	•30	3.734	3
4	3	26	NUESTRO AMOR SE HA VUELTO AYER VETOR MANUELLE SONY BAG HORTE	163	-30	2.393	12
5	2	28	NO ES UNA NOVELA MONOY A ALEANDRA JON	183	-31	3.320	5
6	5	8	TENGO UN AMOR TON LOVE FEATURING RAKIM & KEN-Y SONY BAG NORTE	181	-12	2.003	15
7	0	25	CARE TITOR SAMENO EMTELEVSA	178	-2	3.305	6
<b>B</b>	9	9	COMO AMICO NO MG2 DISCOS 605/SONY BMC NORTE	172	+5	2.633	8
4	6	10	LABIOS COMPARTIDOS WASHERLATINA	153	-28	0.849	30
10	7	17	TE MANDO FLORES FORSEA EMTELEVSA	151	-29	1541	20
n		13	LA BOTELLA MICHE DADDY UNIVERSALLATINO	142	4	0.765	33
12	16	16	UNA CANCION QUE TE ENAMORE SERVADO Y FLORENTRO VENEMUSIC	137	•2	0.867	27
15	10	8	A LO OSCURIO TONO ROSARIO UNIVERSALLATRIO	131	-23	1.829	16
15	13	n	USTED ABUSO	130	-10	2.501	11
15)		9	SALIO BL SOL	125	•2	0.636	39
161		2	DOHOMAR WAMCHETE NOCHE DE ENTHERRO (NURSTRO AMORÍ)	TIS	-17	2.526	10
17	5	28	LOSADI MONSPERT, WISHIG VANNEL, DANNY VANNEE, HETTOP "EL FAINER" DANNING BON MASSECULARICAL DE CONTRE.  DIOWNE	m	-22	1.666	19
18	10	6	RAKMEKENY PHAURVEISALLATRO NI UNA SOLA PALABRA	106	-2	2.123	14
19		17	PALLIMA RUBO UNIVERSAL LATINO LOCURA DE AMOR	104	-20	0.631	40
20	17	3	CLIERTO SANTAROSA SCHY BMC HORTE  LAGREMAS	104	-22	1,670	16
9	25	10	MDIA LACALLEANWSON AHORA QUE NO ESTAS	99	-10	1428	21
Ĭ		20	OSE MELODY/FONOVISA  ANGELITO	86	-2	0.519	
23	DE-E	NTRY	SIGO CON BLLA	86	•43	2.610	9
	22	14	ONE DEMANDEZ PARA NO VERTE MAS	24	-10	0.477	
25	70	3	METY METY  WEPAURIAN BOX OFFICE  VALE LA PENA	80	-8	2.375	В
26			YOSKAR SAAANTE JEN MALDITA SUERTE	81	**	1.196	26
•	27		VICTOR MANUFALE FEATURING SIN BANDERA SONY BAG HORTE PAGA LO QUE DEBES	81	-15	0.569	
	3	6	MICHAEL STUMET MACHETE DIE CHIE NOS VALE				
28	R	9	GSSELE UNIVERSALIATING CORAZON ARREPENTIDO	79	4	0.473	
	25	9	REY RUZ  LUMA NECRA/SONY BMC NORTE  NO, NO, NO	79	-14	0.366	
	25	12	THALIA FEATURING ANTHONY "ROMEO" SANTOS EM TELEVISA FLOW MATURAL	78	•2	0.839	31
9		9	TITO EL BAMONO FEATURING DEENE MAN & DIES EM TELEVISA				-
32	3	2	OLGATANON UNIVISION QUIGN ME IBA A DECIR	75	•5	0.820	32
3	40	2	DAYDESSAL VALEARIVERSAL LATINO	69	•N	3.356	4
	36	7	TECOCALDERON ,RCGRYATLANTE NO YUELVO CONTIGO	69	+5	0.545	
9		EW	FRANKE REGION  LA CALLEARIYISION  BL. TRULEPORIO	66	•11	2.712	7
*	34	3	WISHIG YAMBEL GHECTOR "EL FATHER" BAMBRIO BICE-LA FAMILMAMO ETTE DEF MANDANG	65	-1	1,303	22
	-	5	SI BLLA ESTUVIERA RAY CASTRO'S CONLINTO CLASICO MACHETE	64	-12	1.293	23
0	37	3	EL ALCOHOL FRANK REYES JEN	63	•1	0.403	•
39	30	28	LA AVIEPA ZACAMAS FEMERA	54	-8	1.789	7
40	N	EW	LA CONQUESTA ACUMATE FEATURING SERIOUVARGAS , UNIVERSAL LATINO	53	0	1.215	24

1	-		LATIN RHYTHM N NIELSEN BOS		S	-	
THIS W	i		TITLE CERTIFICATIONS IMPRINT / PROMOTION LABEL	TW	WS	MILLIONS	RANK
T	1	19	PAM PAM NO. 1(2 WKS) MADETE	596	-6	9.116	1
2	4	15	TENGO UN AMOR TON LOVE FEATURING RAKIM & KEN-Y SONY BING HORTE	549	•27	8.165	2
	2	31	DOWN RAKM 6 KEN-Y PRISALIZATIOD	531	•26	7.474	5
	3	13	SALIO III. SOL.	528	-26	7.380	6
		13	LOS MATE TIGO CALDERON JICCHIVATLANTIC	458	-46	5.398	10
6	7	14	PLOW MATURAL TITOEL BANGING FEATURING SEEME MAN & INES  EM TELEVISA	450	-8	6.216	8
0		B	(WHEN YOU GONNA) GIVE IT UP TO ME SAMPAL FEATURING KEYSHA COLE  VP/ATLANTK	402	•10	7.048	7
8	11	2	NOCHE DE ENTIERRO (NUESTRO AMOR) MOST INCREASED PLAYS LEGENMONTAL MERCHANICA MARCHINERA	397	+67	7.919	3
9		27	CARLE TITOEL BAMBRIQ EMITELEVISA	340	-13	4.793	16
10		10	IDE TELEFORIO WISHE VANSEL E HETUR "EL FATHER" BAMBRO RUE (LA FAMIL MARKHETE/DEF MANDAK.	332	•2	7,479	4
9	12	15	ME MATAS RAKME KEN-Y PINAUNVERSALLATINO	329	-12	5.332	n
12		39	UN BESO AVENTURA PREMIANLATIN	322	-39	5.152	12
13		8	LOS INPULES AVENTURA PREMIANTATIN	303	•23	6.175	9
14		12	PROMISCUOUS HELLY FURTADD FEATURING TIMBALAND MOSLEY/GEFFEN	289	-48	2.776	26
15		24	LAS NOCHES SON TRISTES HORECAFEATURING ANCEL & HARZ & DIVIND  LA CALLEAUNIVISION	280	•40	5.117	13
16	*	10	NUNCA REQUIRM MACHETE	272	-28	3.885	19
17	21	4	ME QUIERE BESAR AIRPOWER ALUS \$ FED SONVINGHORTE	250	+34	4.843	15
	20	5	SLAVE CALLETS WHITE LION-SONY BMC HORTE	250	•29	3.400	22
16	100	13	LA BOTELLA MICHE DADDY UNIVERSAL LATRIO	250	-32	2.984	25
20	26	20	DEJALE CAER TO' EL PESO AIRPOWER COLDSTAMMACHETE	234	+36	4.024	18
2	23	.7.	TE INVYTO AL PARTY LDA FEATURINGZIONE LEINOX (FEEATRIAN BOX OFFICE	20	+4	3.386	23
22	25	9	LABIOS COMPARTIDOS MANA WARNER LATINA	198	+28	2.168	31
25		7	SOY UNA GARGOLA LASCAGGLASFRATURIGRANDY WMACHETE	193	-2	3.486	20
24	22	16	ME & U CASSE NEXTSELECTION BAD BOY/ATLANTIC	109	•11	1.937	36
25	20	5	FANTASMA ZON BABY	187	•6	4.548	17
25	26	16	NO QUINNE NOVIO NEJO FRATURNIC TEGO CALDERON FLOWARIVERSAL LATINO.	162	-15	4.934	14
27		n	NO, NO, NO THALLA PEATURING ANTHONY FROMEO' SANTOS ENGTELEYISA	171	+16	1,986	22
78	5	3	CHEQUILLA AL QUINTANILLA III PRESENTS KUMBA ALL STARZ EMITELEVISA	147	4	1.750	38
29		2	SUPERMAN SHOW STREET NORSE/AME	138	+5	3.467	21
30	25	9	SNAP YO FINGERS  14 JOH FEATURING E-40 & SEAN PAUL OF THE YOUNGALOODZ  METVY	135	-9	1.269	
9		2	TOCAME EN SECRETO (RAPTURE)  QUAMMELING WITH LEDICOR  URBANI BOX OFFICE/EM TELEVISA	125	٠n	2.358	29
	316	9	NO ES UNA MOVELA MONDIN À ALEXANDRA JÉN	125	-6	1.138	
35	30	4	THE PLASSYCAT DOLLS FEATURING SHOOP DOCC ASSAURTERSCOPE	120	-B	2.236	30
34	RE-E	NTRY	MAS MAIZ NORE ROC-LA-FAMILIA/DEF JAMPOJAG	115	•24	1.005	
1 8	32	5	SEXYBACK ASTRITMER AND AVEZOMBA	113	-8	2.085	32
36	N	EW	ALOCATE LUNY TUNES WITH ZION MAS FLOW/VENEMUSIC	по	-16	2.421	28
20			TOMA NENA (MANOPLASO) BATY ARTIA GRANDVERSAL LATING	109	-29	2.518	27
565	35	17	CHEVERE VOLTO FEATURING NOTCH WHITE LICINEPEZ-SONY BING HORTE	106	-31	1.050	
39	N	EW	I KNOW YOU SEE IT	103	-16	1.966	34
1	H	20	GANGSTA ZONE	102	-13	1.094	
		1	DADDY YANKEE FEATURING SHOOP DOCC EL CARTEL/INTERSCOPE			-	

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# K&K

# Billoward TOP COUNTRY ALBUMS

	ווכ		96	THE POP COOK	TRI ALDOM		Ni
		H	L	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	I	
0	HG"		1	IT KENNY CHESNEY	LIVE: Live Those Songs Again		1
	1	1	25	RASCAL FLATTS LYNC STREET 185838 HOLL YWOOD (18 98)	Me And My Gang		•
3	3	4	45	CARRIE UNDERWOOD ARISTA ARISTA RASHYILLE 71197 RMG (18 98)	Some Hearts		
4	2	2	35	JOSH TURNER MCA MASHYILE 004744 UMGN (13.5%)	Your Man		1
	4	3		TRACE ADKINS GAPITOL BASINGLE 56731 (18.94)	Dengerous Men		
	5		28	TIM MCGRAW	Greatest Hits Vol 2: Reflected		
0	9		19	DIXIE CHICKS COLUMBIA 20738 SONY MUSIC (18 96)	Taking The Long Way		
•	11	Б	30	ALAN JACKSON ACR ARISTA MASHRILLE BOZET SBN (18.98)	Precious Memories		i
0.	7	7	10	THE WRECKERS WAVERCEMBRIER BROS. 48980 WRI. (18 94) \$	Stand Still, Look Pretty	•	
10	10	11	10	TOBY KEITH SHOW DOG MASHWILLE DB6270 (18.98)	White Trash With Money		
,91	12	10	19	RODNEY ATKINS	If You're Going Through Hell	i	
18	ħ	5	1	SOUNDTRACK SHOW DOG NASHWILLE 0001 (18.96)	Broken Bridges		
	14	14		KENNY CHESNEY	The Road And The Radio		
0	18	19	58	BRAD PAISLEY	Time Well Wasted		19
15	13	16	184	ARISTA NASHWILLE 60642/58N (18.90) RABCAL FLATT8	Feels Like Today		
10	15	12		LYNIC STREET 165049 HOLLYWOOD (18.98) VARIOUS ARTISTS	Three Wooden Crosses		
17	17	3	7	WORD-CURB 86582/WARNER BROS. (18 98)  STEVE HOLY	Brand New Girlfriend		
18	10	15	51	LITTLE BIG TOWN	The Road To Here		
10		17	48	JOHNNY CASH	The Legend Of Johnny Cash	i	H
80	22	18	56	BROOKS & DUNN	Hillbilly Deluze		
21	26	26	100	ARISTA BASHVILLE 69946 SEN (18 98) SUGARLAND	Twice The Speed Of Life		
	볿	25	13	HANK WILLIAMS JR.			
	24		72	DIERKS BENTLEY	to It In Dixie: The Essential Collection		
	23	24		CAPITOL NASHMILLE 86475 (18.96) ®  JOHNNY CASH	Modern Day Drifter		
	23	20	12	AMERICAN LOST HIGHWAY 002769* IUMGH (13.96)	American V: A Hundred Highways		
35	20	23	98	DREAMWORKS D02323 UMGN (13.96)	Greatest Hits 2		

# Billboard HOT DIGITAL SONGS

11	3	25	TITLE MITTET (MIPRINT / PROMOTION LABEL)	Day.	H	3	35	TITLE ARTHET (IMPRINT / PROMOTION LABEL)
1	1	5	B 1 SEXYBACK JUSTIN TIMBERLANE (JWE/20MMA)		200	23	35	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE INTERSCOPE)
0	7	24	HOW TO SAVE A LIFE	•	27	18	3	COME TO ME
0	5	10	LIPS OF AN ANGEL		-	-29	13	SHOULDER LEAN YOUNG BOO FEAT, T.L. (GRAND HUSTLE ATLANTIC)
4	4	19	CHASING CARS		20	27	2	MY LOVE JUSTIN THINDERLAKE FEAT. T.L. (JIVE-ZOWBA)
0	6	9	LONDON BRIDGE PERME (WILLIAM/ASM/INTERSCOPE)		30	28	18	HIPS DON'T LIE
	3	3	MONEY MAKER LUDACRIS FEAT. PHINNELL (DIP/DEF JAM/IDJMG)		31	26	25	DANI CALIFORNIA REB HOT CHILI PEPPERE (WARNER BAGS.)
7	2	2	TOO LITTLE TOO LATE		32	35	7	WHEN YOU WERE YOUNG
0			CHAIN HANG LOW		33	30	12	SEXY LOVE IE-YO (DEF JAMIDJANG)
0	12	11	WAITING ON THE WORLD TO CHANGE		34	E	*	WANT TO
0	11	6	CALL ME WHEN YOU'RE SOBER	H	36	31	14	U AND DAT 6-40 FEAT, T-PRIM & MANUS BIRL (SICK IND) IT BASE REPRISE)
11	13	10	FAR AWAY		36	58	9	PULLIN' ME BACK CHIRT PEAT, TYREN (SLOT-A-LOT CAPITOL)
12	10	20	CRAZY	•	37	38	25	WHAT HURTS THE MOST
13	9	3	RING THE ALARM BEYONCE (COLUMBIA)		28	33	7	GET UP CMM PEAT. CHAMILLISMANE (LAFACE JIVE/ZOMBA)
14	15	6	SHOW STOPPER BANTY RANK (BAD 80Y)		30	38	4	REMEMBER THE NAME
16	14	20	BUTTONS THE PRESTCAT BOLLS FEAT, SHEEP BOOK (AAM INTERSCOPE)		40	34	6	TELL ME BABY
10	16	3	RIGHT WHERE YOU WANT ME		41	32	12	(WHEN YOU GONNA) GIVE IT UP TO ME BEAU PAUL PEAT, REYBUR COLE (VP.ATLANTIC)
0	20	30	OVER MY HEAD (CABLE CAR) THE PRAY (EPIC)		42	-	1	STREET CORNER SYMPHONY 100 THOMAS (MELISMA/ATLANTIC)
0	40	2	CHEMICALS REACT		43	42	17	IT'S GOIN' DOWN THE JEE (BLOCK BAD BOY SOUTH/ATLANTIC)
10	17	30	I WRITE SINS NOT TRAGEDIES	•	44	40	2	COME BACK TO ME
0	51	2	MANEATER HELLY FURTAGE (MOSLEY/GEFFEN)		45	60	8	GALLERY MANU WARNEZ (ARISTA RMG)
21	25	21	HATE ME		46	62	2	BEFORE HE CHEATS CHEMICAL (ARISTAVARISTA NASHVILLE)
22	24	2	I KNOW YOU SEE IT		47	45	30	RIDIN' CHARLESTAND PEAT. MAYER BRIE (LAVERSAL MOTOWN)
-	19	21	PROMISCUOUS HELLY PURTAGO PEAT. THIRDALAND (MOSLEY/GEFFER)		0	52	6	I LOVED HER FIRST MEANTLAND (LOFTON CREEK)
24	21	16	AINT NO OTHER MAN	B	40	47	21	BLACK HORSE & THE CHERRY TREE AT THIRSTALL (RELENTLESS VARIAN)
-	22	4	HERE IT GOES AGAIN		80	44	21	SNAP YO FINGERS LL JOH (BME/TYT)

# **VIDEO CHANNELS**

BATV Enc. VPAbate Tom California St VPAbate & Trime Any Doyle VPAbate & Teiner Els Cole Vaccine 212-258-8000	VH1  See: VPT and & Marc. Rec. Kim S. VP Marc. & Laber, Shore Salary VPAduct & Laber, Salary Almento Vectors 212 728 7800
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		In the Other Street, No. 7 and Art

Great American Country	CM
MD Tony Trevato Scripps 915-327-7525	CHILL.
Scripps 615-327-7525	

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2 Record Platts, Mr. And Mr. Garry	31 23 23 23 23 23 23 23 23 23 23 23 23 23
3 Store Holy, Brand New Girlfriand	***************************************
A Man Jackson, Life Paul Cn A Rose	3 2
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7 Jan Tamer, Would You Go VHth Me	3 3
1 Carlo Balannesi Dott Forget To	77 19
S AND SHALL WAS VANDA	2 6
11 The Windows, Lauve The Proces	2 2
12 Sam Supan, Van I Alegerie de My Baby	3 8
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S Paniel At The Black, But I's Bother I' You	- 12	- 2
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and the state of the same of the same	17 1

# **STREAMS**

AOL Song On Demand AOL Jeck Inquity	}- m	usik
212-452-6400	100	Life
Onen Heng Low	27,362	M.S
A Thousand Days	34,122	
Lips Of An Angel	21,385	19,0
Aliano Min Contains Rights Williams Votal Marry May	10,170	1,90
5 Full Clet Bloy, Dence, Dance	17,429	16,0
My Love	17,486	16.7
Too Late Too Lee	17,400	17,7
1 Daylor	-	17,0
Forgin, London Bridge	16,011	12.3
To the same of	-	213
11 Charle Brown,	(2,270	12.0
T State & France	11.50	25
1 (princip)	11,749	MI
H CHARLES	100	
1 Street	11,43	-
Ring The Alarm	11,252	12,2
17 Camba	1,311	
Long Way 2 Go	123	7,5
a farkery	140	7.3
Call Me When You're Sober	Un	1,65
Sarry Bostos To Bo	0,177	

Video Stronge	MUS	įΙC
310-536-4300		
1 Web	377,947	27%
2 Charles San Man	311,550	
Condon Bridge	220,300	75.
Hos Ogert Lie	20/48	200
SmyBack	171,006	195,
A State Particular	140,000	340
7 Helly Furtado, Promiscuous	142,000	171,
When You Wass Young	130,701	45
A RAME AND	123,300	200.
n Daw	THEFT	130.5
Undated	116,477	156.
D The Paragrant Date.	110,004	131
* 53.00	115,023	133
and Gra	113,469	135
Ring The Alerm	113,465	131,
II AVEAL	111,55	131,
Charricals React	£11,258	
Smylow	100,344	136,1

AOL 👺	STREAM
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	Nelly Furtania,	578,381	***
,	Promiscuous The Puterpast Dalle,		
	Bullions	986,007	
	Lips Of An Angel	\$21,476	510.5
	Chair Hang Low	307.004	97
	Say Goodbye	497,363	41,
١	<b>United</b>	46.00	=
•	Lindge Bridge	471,144	616,6
)	Sery Love	433,460	477
	Pullet Me Beck	425,000	384
)	Control of the Contro	413.461	-
)	Ludisoris, Money Maker	302.934	24
)	Strategy.	372,341	
1	Mady Purbada,	383,054	
1	A Sales Street	39,20	400
)	Boyagua.	34,500	
	1		
	Janet & Halle	34/165	-
	Call On Me	340,854	362.5
	Own My Hand (Cattle Car)	340,507	MU
	Do t To a	335,014	12
	When You Were Young	331,300	2704
'	SEX	221,236	337,5
	Give R Up Yo Me	317,786	334.7
	Greats Bishby, Crany	316,919	300
	Show Stopper	381,500	200.1
ı	Soun Yo Finance	304,623	347,6
	-	201,014	
ĺ	Young Dro.	278,643	
	SHULIDAY CO.	CALING	LPA.S

# **AMERICANA**

	TITLE ARTIST	IMPRINT / PROMOTION LABEL	TW	PLAYS	CAMPLATIVE
1	MODERN TIMES 808 DYLAN	COLUMBIA	499	32	1350
2	THE DEVIL YOU KNOW TODD SMORR	NEW DOORAUME	442	-23	3826
3	SEVEN ANGELS ON A BICYCLE CARRE RODRIGUEZ	BACK PORCHABLE	399	5	2566
٥	BIG IRON WORLD OLD CROW NEDICINE SHOW	NETTWERK	367	-20	2887
5	WORKBENCH SONGS	DUALTONE	358	-26	2823
7	THE INVESIBLE MAN	FULLLIGHT	340	-21	4894
	MIGRATIONS THE DURKS	SUGARHILL	338	56	1407
6	SMAKE FARM RAY WYLE HUBBARD	SUSTAIN	336	-45	5236
8	UNGLORIOUS HALLELUJAH	BACK PORCHYBLE	332	-3	2723
9	ENOUGH ROPE CHRIS KNICHT	ORNETER'S CHURCH PRODUCTIONS	316	-15	3268
1	NASHVILLE SQLOMON BURNE	SHOUT FACTORY!	309	26	1040
8	LAST MAN STANDING ERRYLEF LIVES	ARTISTSFIRST	296	23	1158
D	AMERICAN V: A HUNDRED HIGHWAYS JOHNYCASH	AMERICAN RECORDINGS/LOST HIGHWAY	291	-33	5195
	LEAVE THE LIGHT ON	SICHATURE SOUNDS	267	37	967
100	CHRIS SMITHER SHAKEN BY'A LOW SOUND	SIGNATURE SOUNDS	246	-12	1914
	THE TOWN AND THE CITY	MANIMOTH/HDLLYWOOD	239	16	967
i	LOSLOBOS  LAPS IN SEVEN SMARH	SUCARHILL	237	-5	4849
16	LONG ISLAND SHORES	VANCJARD	234	51	572
	MNDY SMITH UNCOVERED	SWAMP	207	23	698
7	TONY JOE WHITE RIVERSIDE BATTLE SONGS		206	-20	1434
	OLLABELLE AMERICANITIS	VERVE FORECAST/VERVE	202	.9	1928
	WILL KIMBROUGH  AMERICAN STORIES LIES AND TALES	DAPHNE	202	-3	1174
	THE EVENING CALL	DAMOND	199	-5	1236
	LONG LIST OF HEARTACHES	RED HOUSE	162	-16	751
	THE GRASCALS MILLY'S CAFE	ROUNDER	162	4	3755
	FREDEAGLESMITH LOVE LIKE A MULE	AML	161	n	730
	STOLL VALIGHAN LINESLING	SHADOWOOG	176	-3	5691
	SLADCLEAVES ALL THE ROADRUNNING	ROUNDER	165	-9	7473
	MARK KNOPFLER AND EMMYLDU HARRIS NEVER BEEN TO VEGAS	HONESUCH/WARNER BROS.	163	6	762
ı	REDMOLLY SOLDIERS OF LOVE	RED MOLLY	158	-42	4290
	DERALERS	PALODURO			4250



cana chart represents the reported play of terrestrial red pubmit weekly agin counts. For more information alone

# **CHART LEGEND**

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.

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 listens and a nationwide sample of carefully profiled music consumers.



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# **OPPORTUNITIES**

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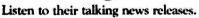
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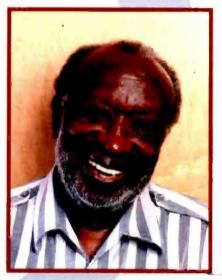
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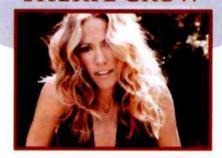
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# THE BACK PAGES



# CHR/TOP 40

THIS WEEK	-	WEEKS	TITLE CERTIFICAT	
1	1	12	SEXYBACK J	NO. 1(3 WKS)
	2	19	BUTTONS THE PUSSYCAT COLLS FEATURING SHOOP DOCG	AGM/INTERSCOPE
0	3	10	FAR AWAY MICKELBACK	ROADHLANG RAD AIL.
•	4	n	LONDON BRIDGE	WILLIAMVAGMONTERSCOPE
(5)	7	9	TOO LITTLE TOO LATE	TEL ACKCROLINDA MINERSAL MOTOWN
6	5	19	I WRITE SINS NOT TRACEDIES	N de
•	n	7	LIPS OF AN ANGEL	UNIVERSAL REPUBLIC
8	8	16	(WHEN YOU GONNA) GIVE IT UP	
9	6	21	PROMISCUOUS NELLYFURTADOFFATURING TIMBALAND	MDSLEV/CEFFEN
Ю		16	AIN'T NO OTHER MAN CHRISTINA AGUILERA	N ☆ RCA/RMC

HURT Christina Aguillera (RCA/RMC)

MY LOVE Justin Timberlake Feat, T.I. (#VE/20MBA)

I KNOW YOU SEE IT Yang Jac Fast, Brandy Ma. B. Handarich (BLOCK/BADBOY SOUTHATLANTIC)

COME TO ME Diddy Feet. Nicole Scherzinger (BAD BOY/ATLANTIC)

WHEN YOU WERE YOUNG The Killers (ISLAND/D.IMC)

RING THE ALARM Beyonce (COLUMBIA)

COMPLETE CHR/TOP 40 CHART ON PAGE 25

# **RHYTHMIC**

1	LASTWEEK	WEBES	TITLE CERTIFICATIONS ARTIST MPRI	THE HITPREDICTOR STATUS NT / PROMOTION LABEL		
•	2	12	I KNOW YOU SEE IT NO. 1(1) YUNG JOCFEATURING BRANDY W.S. B. HAMBRICK BLOCK			
Į,	1	15	PULLIN' ME BACK CHINGY FEATURING TYRESE	SLOT-A-LOT/CAPITOL		
3	8	9	MONEY MAKER MOST INCREASE	SED PLAYS 🏫		
4	6	n	SEXYBACK JUSTIN TIMBERLAKE	NE/ZOMBA		
	4	16	SEXY LOVE	X 位		
1	5	12	ENTTYONS THE PUSSYCAT DOLLS FEATURING SHOOP DOCG	N: 由 A&M/INTERSCOPE		
7	3	17	(WHEN YOU GONNA) GIVE IT UP TO ME	N the VP/ATLANTIC		
8	7	13	GET UP CIARA FEATURING CHAMILLIONAIRE	LAFACE/JIVE/ZOMBA		
9	10	6	SAY GOODEYE CHRIS BROWN	INE/ZOMBA		
10	9	15	SHOULDER LEAN YOUNG DROFEATURING T.L.	CRANDHUSTLE/ATLANTIC		

# URBAN

	UNDAIL					
THISWEEK		WEBSS	TITLE CERTIFICATI			
1 6 9 MONEY MAKER NO. 1(1WK)/MOST INCREASED PL				OST INCREASED PLAYS &		
9	3	16	S.E.X. LYFE ENGINGS	COLUMBIA/SUM		
	1	17	PULLIN' ME BACK CHINGY FEATURING TYRESE	SLOT A LOT/CAPITOL		
	2	14	I KNOW YOU SEE IT YUG (CEFATURICERWOYNG E'HAMERICK	ELCICKBADBIOY SCIUTHVATLANTIC		
9	7	6	SAY GOODSYE CHRIS BROWN	JIVE/ZOMBA		
6	A	16	SEXY LOVE	A A DALDIVARA TED		
7		22	SHOULDER LEAN YOUNG DROFFATURING T.L.	CRANDHUSTLE/ATLANTIC		
8	14	4	RING THE ALARM REVOKE	(CILUMBIA/SUM		
9	10	12	GET UP CIARA FEATURING CHAMILLIONAIRE	LAFACE/JIVE/ZOMBA		
10	1	10	EVERYTIME THA BEAT DROP MONCA FEATURING DEM FRANCHIZE BOYZ	₩ URMC		

DEM JEANS Chingy Feet. Jermaine Dupri (SLOT-A-LOT/CAPITOL)

MONEY MAKER Ludecris Feet. Pherrell (DTP/DET JAM/D.MG)

THE WAY I LIVE Boby Boy Do Prince (LINIVERSAL REPUBLIC)

TOO LITTLE TOO LATE Jajo (DA FAMILY/BLACKGROUND/LINVERSAL MOTOWN)

MONEY IN THE BANK LII Screppy Feet. Young Buck (BME/REPRISE/WARNER BROS.) CHETTO STORY CHAPTER 2 Cham Feet, Alicia Kevs (MACHOUSE/ATLANTIC)

WALK IT OUT UNK (BIG DOMPHOCH)

COMPLETE RHYTHMIC CHART ON PAGE 27

DEM JEANS Chingy Feet. Jermeine Dupri (SLOT-A-LOT/CAPITOL)

# MOST INCREASED PLAYS

## TOP 5 NEW AND ACTIVE

WE FLY HIGH Jim Jones (DIFLOMATSKOCH)

LOOK AT HER One Chance Feet, Fabo (JRMG)

AYO! Mus Fast, OJ Kasi (UNIVERSAL MOTOWN)

CK THAT Alian Feat. Eminem (SRCANIVERSAL MOTOWN)

CHANGE ME Rubon Studdard (JRMG)

# **URBAN AC**

THIS WEEK	LASTWEEN	CHOMATT	TITLE ARTIST	8 NIELSEN BOS CERTIFICATIONS IMPRINT / PROMOTION LABEL
1	2	16	I CALL IT LOVE LIDEL RICHE	NO. 1(3WKS)
2	1	37	FIND MYSELF IN YOU BRIANMICHICHT	UNIVERSAL MOTOWN
3	3	29	FLY LIKE A BIRD MARIAH CAREY	ISLAHD/ID.MG
4	4	43	CAPT LET GO ANTHONY HAMETON	SO SO DEF/ZOMBA
5	5	21	ME TIME HEATHERHEADLEY	RCATING
6		17	SHANE LUTHER VANDROSS	J/MagC.
0	7	13	THERE'S HOPE	UNIVERSAL MOTOWN
8	9	9	CHANGE ME RUBENSTUDDARD	J/DMC
9		45	ME WITHOUT YOU WARY A BLICE	CENTENNITESCOPE
9	10	26	YESTERDAY WAY MAY	MY BLOCK/COLUMBIA/SUM

# MOST ADDED

# MOST INCREASED PLAYS

USED TO BE MY GIRL Brian McKnight (WARRENBROS.) TOP 5 NEW AND ACTIVE

BOOM, BOOM, BOOM Wille Clayton (MALACO)

ONE LOVE Midwest City (LINEVERSAL MOTOWN)

VICTORY Tye Tribbets & G.A. (INTECRITY COSPEL/COLUMBIA/SLM)

SAY GOODSYE Chris Brown (JIVE/20MBA)

COMPLETE URBAN AC CHART ON PAGE

# COUNTRY

THIS WEEK	LASTWEE	DRIOMET	TITLE CERTIFICATION ARTIST	
10	1	14	GIVE IT AWAY NO	L 1(2 WKS)
0	2	23	WOULD YOU GO WITH ME	MEA MASHVILLE
	6	14	I LOVED HER FIRST HEARTLAND	LOFTON CREEK
	4	19	BUILDING BRIDGES BROOKS & DURN WITH SHERYL CROW & VINCE CILL	ARISTA MASHMLLE
3	9	13	EVERY MILE A MEMORY DENIS BENTLEY	CAPITOL NASHVILLE
6	3	38	BRAND NEW GIRLFRIEND STEVEHOLY	CLINA
		6	CINCE IN A LIFETIME	CAPITOL NASHVILLE
8	5	26	LEAVE THE PIBCES THE WRECKERS	MAVERICIA/WARNER BROS./WRN
9	7	38	OF YOU'RE COME THROUGH HELL	X 会 cuns
10	n	8	YOU SAVE ME	*

THIS WEEK	LASTWEE	CHOMET	TITLE CERTIFICATION ARTIST	
10	1	14	GIVE IT AWAY INC	D. 1(2 WKS) MEANASHVILLE
0	2	23	WOULD YOU GO WITH ME JOSH TURNER	MEA MASHVILLE
	6	14	I LOVED HER FIRST HEARTLAND	LOFTON CREEK
	4	19	BILDING BRIDGES BROOKS & DURN WITH SHERYL CROW & VINCE CALL	ARISTANASHVILLE
9	9	13	EVERY MILE A MEMORY DEBIS BENTLEY	CAPITOL NASHVILLE
6	3	38	BRAND NEW GIRLFRIEND STEVEHOLY	CLAR
		6	CONCE IN A LIFETIME	CAPITOL NASHVILLE
8	5	26	LEAVE THE PIECES THE WIECKERS	MAVERICIK/WARNER BROS./WRN
9	7	38	OF YOU'RE GOING THROUGH HELL	N de Cuma
10	n	8	YOU SAVE ME	<b>±</b>

THIS WEE	LAST	100	TITLE CI	ERTHFICATIONS	STATUS IT / PROMOTION LABEL
10	1	14	GIVE IT AWAY CEORCE STRAIT	NO. 1(2 W	N(S)
0	2	23	WOULD YOU GO WITH I	ME	MEA MASHVELLE
	6	14	I LOVED HER FIRST HEARTLAND		LOFTON CREEN
	4	19	BUILDING BRIDGES BROOKS & DURN WITH SHERYL CRI	DW & VINCE CILL	ARISTA NASHWELE
3	9	13	EVERY MILE A MEMOR	1	CAPITOL NASHWILLE
6	3	38	BRAND NEW GIRLFRIED STEVEHOLY	10	CLINE
		6	ONCE IN A LIFETIME REITHURBAN		CAPITOL NASHVILLE
8	5	26	LEAVE THE PIECES THE WRECKERS	MAVE	MICK/WARNER BROS./WRI
9	7	38	OF YOU'RE COME THROUGH RODNEY ATKINS	HELL	N de CUM
10	n	8	YOU SAVE ME		<b>*</b>

**# MOST INCREASED AUDIENCE** 

BEFORE HE CHEATS Carrie Underwood (ARISTA/ARISTAMASHVILLE)

### TOP 5 NEW AND ACTIVE

SO AM I Trant Willman (COLUMBA)

GOOD DIRECTIONS Billy Currienton (MERCURY)

TAKING BACK MY BRAVE Carolyn Davin Johnson (EQUITY)

STEALING KISSES Full HE (WARNER BROS./WRN)

OMPLETE COUNTRY CHART ON PAGE

			7	
THIS WEEK	LASTER	CHOMET		MELSEN BDS 常 HITPREDICTOR TIFICATIONS STATUS MPRINT / PROMOTION LABEL
1	1	30	UNWRITTEN NATASHA BEDINGFIELD	NO. 1(4 WKS) K <sup>3</sup> m
ī	12	39	BAD DAY DANIEL POWTER	WARNER BROS.
3	4	27	WHAT'S LEFT OF ME	. IVE/ZOMBA
6	6	21	BLACK HORSE & THE CHE	RELENTLESS/VIRCIN
5	8	22	WHAT HURTS THE MOST	<sup>我2</sup> 會 LYRIC STREET/HOLLYWOOD
,	3	59	YOU'RE BEAUTIFUL	(USTARD/ATLANTIC
	5	41	EVER THE SAME ROBTHOMAS	MELISMAVATLANTIC
Я	7	50	RELYCLARISON	REARMS.
9	n	19	THE RIDDLE FIVE FOR FIGHTING	AWARE/COLUMNA
= 1	10	66	YOU AND ME	N <sup>5</sup>

### MOST ADDED

YOU ARE LOVED (DON'T GIVE UP) Josh Groben (H3/REPRISE)

MOST INCREASED PLAYS

WHEN THE STARS GO BLUE Tim McGraw (CURAREPRISE)

IT'S ALL RIGHT Agree Neville (BURGUNDY)

WITHOUT YOU Clay Affice (RCARMC)

RIVER Sarah McLachian (ARISTARMG)

LAST DAY OF MY LIFE Phil Vaccor (ARISTA NASHVILLE)

CHASING CARS Snow Petrol (POLYDOR/AGMINITERSCOPE)

COMPLETE AC CHART ON PAGE 42

# THE BACK PAGES



### HOT AC N NIELSEN BOS ∰ HITPREDICTOR CERTIFICATIONS STATUS 16 WAITING ON THE WORLD TO CHANGE NOVE ALONG THE ALL AMERICAN REJECTS 4 21 OVER MY HEAD (CARLE CAR) 47 6 POLYDOR/ALM/INTERSCOPE 15 SLACK HORSE & THE CHERRY TREE 6 35 THE RIDOLE 20 LYNIC STREET HOLLYWOOD

1 1 17 WHAT DOES IT TAKE (TO WIN YOUR LOVE) NO. 1 (14 WI ERROWSTER) 2 2 12 FREE AS THE WIND MOST INCREASED PLAYS THE MIZAMSTERS THE PRINTING CONC. 3 5 7 THE TOTAL EXPERIENCE CONC. 4 3 27 TRUE GLARE 5 7 21 POWWARD EMOTION PETSO & ADREAM HEADS 6 4 28 CHILLANN LAXIN LAXIN LAXIN LAXIN LAXIN LAXIN LAXIN LAXIN LAXIN LAXIN	THIS WEEK
2 2 12 THE AZZIMASTERS TRIPPIN W INVIT	1
5 7 BONEY JAMES FEATURING CEORGE DURE CONCE THURE BILLIE MIND ABAIR CRIPMES 5 7 21 PORWARD EMOTION PRECS OF A DEALM 6 4 28 CHILLA XIM LACE CHOUSE MARADA MAZA	2
S 7 21 PORWARD EMOTION POWARD EMOTION FUNDS ADRAM FUND	3
6 4 28 CHILLAXIN HARADA MAZZA	4
EUCZ CROOVE NARADA MZZA	5
CONTRACTOR CONTRACTOR	6
7 6 24 GET DOWN ON IT WAYMAN TISDALE RENEEZY	7
9 15 MY LOVE'S LEAVIN' FOURPLAY FEATURING MICHAEL MICHONALD BLUEBRIDHICA VICT	11
9 10 15 I CALL IT LOVE ILDNE NOVE ISLANDIO	9
8 34 ALWAYS THENKING OF YOU HARADA MZZA	

# MOST ADDED

IF I AIN'T GOT YOU Eric Durius (NARADA JAZZARG)

FREE AS THE WOOD The Jazzmanters (TRIPPO) IT ROYTHM)

I'LL MAKE LOVE TO YOU Kirk Wholes (RENDEZVOUS)

MY CEISHA Paolo Bustichell (NEXT ACE)

ESCAPE Jun Brichman Featuring Marc Anteine (SLG)

COMPLETE SMOOTH JAZZ CHART ON PAGE 46

ED'S ATTRACTION Joyce Cooling (NARADA JAZZALG)

**SMOOTH JAZZ** 



LOVE LIKE WINTER AFT (TINY EVILANTERSCOPE)

# # MOST INCREASED PLAYS

WELCOME TO THE BLACK PARADE My Chemical Ro

NO CONTROL Pupper (VOLCOMEAST WEST)

DO IT ALONE Supproult (FEARLESSV2)

GOODSYE Army Of Anyone (THE FIRM)

LE DISKO Shiny Toy Guns (LINIVERSAL MOTOWN) LYING IS THE MOST FUN A GINL CAN HAVE WITHOUT TAKING HER CLOTHES OFF Paniel At The Disco (DECAYDANCE/FUELED BY RAMENILAVA)

COMPLETE ALTERNATIVE CHART ON PAGE 49

## # MOST ADDED

STREETCORNER SYMPHONY Rob Thomas (MELSMATLANTIC)

# MOST INCREASED PLAYS

HOW TO SAVE A LIFE The Fray (EPIC)

### TOP 5 NEW AND ACTIVE I CAN'T HATE YOU ANYMORE Nick Lackey (INE/ZOMBA)

I DARE YOU Shinadawa (ATLANTIC)

MANDOLIN MOON States Hassel (CROAKEY POETS/AMG)

EASY Baranahad Ladias (DESPERATIONMETTWERK) BEAUTIFUL WRECK Shown Mullins (VANCUARDWELK)

COMPLETE HOT AC CHART ON PAGE 43

ACTIVE ROCK				
HISMELE		SEC.	TITLE ARTIST	N NIELSEN BOS CERTIFICATIONS IMPRINT / PROMOTION LABEL
Ū	1	17	THROUGH GLASS STORE SOLR	NO. 1(4 WKS)
3		17	THE DIARY OF JAME	HULLYW000
3	3	13	LAND OF CONFUSION DISTURBED	REPRISE
		10	THE POT	TOOL DISSECTIONAL/VOLCAND/20MBA
5		15	SOMME DOWN	UNIVERSAL REPUBLIC
		25	ANIMAL I HAVE BECOME THREE DAYS GRACE	AME/ZONIA
	1	11	GRIGINAL FIRE AUDISLAVE	INTERSCOPY/EPIC
8	•	13	HEROES SHEEDWH	ATLAHTIC
9		n	ROCKSTAR	HIADRIANERVIDIME

### HERITAGE ROCK NO. 1(2 WKS) 11 SAVING GRACE THROUGH GLASS STORE SOUR 15 ROADRURNER/ID.AKC ANNAAL I HAVE BECOME THREE DAYS CRACE 25 JIVE/ZOMBA DANI CALIFORNIA REDHOT CHILIPEPPERS 25 WARNERBROS 22 I MANUFECAL DEPARTMENT ORIGINAL FIRE INTERSCOPE/EPIC HERCES SHREDOWN 11 ATLANTIC

### TRIPLE A IN NIELSEN BOS CERTIFICATIONS IMPRINT / PROMOTION LABEL 2 HOW TO SAVE A LIFE 13 WAITING ON THE WORLD TO CHANGE (3) AWARE/COLUMBA IS IT ANY WONDER? 17 14 AMERICAN/WARMER THREE MORE DAYS 6 EDAY BABY 4 13 SCHOOL SHE 8 9 7 RED INICCOLLIMBIA GET IT LIKE YOU LIKE IT 10 VIRGIN SUDDENLY I SEE 29 RELENTLESS/VIRGIN

# # MOST ADDED

EL TOMAL/GEFFEN

PAIN Three Days Grace (JVE/20MBA)

# MOST INCREASED PLAYS

DEVIL'S COT A NEW DISCUSE Acrossith (COLINDA)

TOP 5 NEW AND ACTIVE

THE THEFT Atreye (VICTORY)

GONE Poorl Jam (JAME)

S IN THE DARK SHIRE (ATLANTICALVA)

WELCOME TO THE BLACK PARADE My Chamical Remance (REPRISE)

DER Camp Freddy (LIONS GATE/REDINK)

COMPLETE ACTIVE ROCK CHART ON PAGE 50

CRAZY BITCH

# # MOST ADDED

DEVIL'S GOT A NEW DISGUISE Aeroemiti (COLUMNA)

OST INCREASED PLAYS

DEVIL'S GOT A NEW DISGUISE Aeroemith (COLUMBIA)

THE KILL (BLIRY ME) 30 Seconds To Mars (MAKORTAL/VIRGIN)

WALK Avenued Seventeld (ROADRUNNER/DJMC)

GOODEYE Army Of Anyone (THE FIRM) ECK THIS HEART Bub Soger (HIDEOUT/CAPITOL)

COMPLETE HERITAGE ROCK CHART ON PAGE 51

OTHER SIDE OF THE WORLD KT Turnstall (RELENTLESS/VIRGIN)

MOST INCREASED PLAYS

SOMEDAY BABY Bob Dylan (COLUMBIA)

TELL ME BABY Red Hot Chill Penners (WARNER BROS.)

OTHER SIDE OF THE WORLD KT Tunstall (RELENTLESS/VIRGIN)

TM ALL RIGHT Medeloine Payroux (ROUNDER) SMOW (HEY OH) Red Het Chill Pappers (WARNER BROS.)

COMPLETE TRIPLE A CHART ON PAGE 53

TO BE LOVED

a brilliant song...
...a breathtaking performance

Faith
Stealing Kisses

Play It Now

